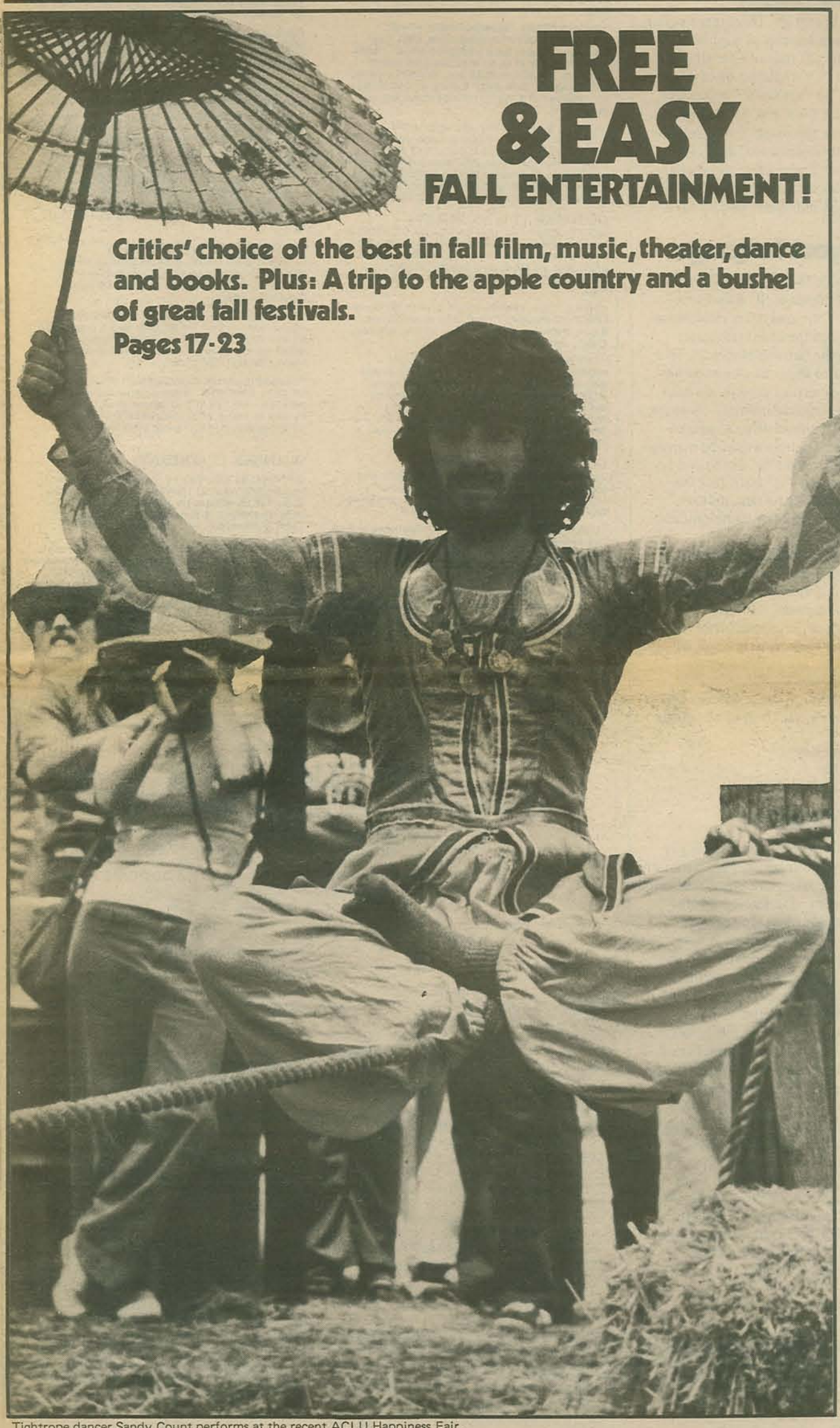
THE SAN FRANCISCO
BAY GUARDIAN
WEEKLY!
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SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. OCTOBER 10 THROUGH OCTOBER 17, 1975. VOL. 10, NO. 2



FREE & EASY FALL ENTERTAINMENT!

Critics' choice of the best in fall film, music, theater, dance and books. Plus: A trip to the apple country and a bushel of great fall festivals.
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Tightrope dancer Sandy Count performs at the recent ACLU Happiness Fair.

See how they run

Moscone, Marks, Feinstein and Barbagelata in the stretch. Page 6.

What's the matter with the

S.F. Film Festival

Page 17.

C.I.A. money in

Portugal

U S taxes for subversion. Page 3.

S.F. property tax ripoff

How the banks and S&Ls hustle 30,000 homeowners. Page 12.

The Albee-ACT flap

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The flimflam man goes to China

Part 3 of the real Bob Patterson story. Page 14.

The lively arts

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Alan Lewis on Gino Vannelli. Pages 29-31.
Merrill Shindler on "Eating Out with the Kids in the East Bay." Page 27.

Hundreds of free events!

letters



San Quentin Six

Thank you for your article on the Mancino episode of the San Quentin Six case [Guardian 9/27/75]. Please keep keeping us informed about the SQ6 case as it is conspicuously and ominously absent from other newspapers.

Nancy Nefta
San Francisco

News or fodder?

When I want to read about publicity-mad cult heroes created by the mass media, I read the Chron or the Ex. When I want to read about news that influences my life, I read the Guardian. I was therefore outraged to find 50% of your news coverage in the Sept. 23 issue devoted to Hearst and Moore.

These pinheads are getting enough publicity without your help, and there are many things more important in this world than either of them. I hope the new Guardian will go after the real news, and not the daily mass fodder.

Stephen Lowens
Kensington

Dow row

Jerry Roberts ("Dow's Plan To Clevelandize the Delta," Guardian 9/27/75) wisely argued that we should be much better informed about the EIR findings concerning the proposed Dow Chemical plant in Solano Country. But writer Roberts's story itself reflects incomplete research and naivete about the case as well as the Guardian's usual alarmist journalism: there may be a need to mount the barricades to prevent this chemical plant, but not for the reasons he cited. First, Roberts depends upon the evocation of images of Newark, Cleveland and Pittsburgh to frighten us with our gut-reaction dislike of those stereotyped industrial urban landscapes—yet this is an argument based largely on aesthetics and the sites are not comparable in scale or topography. Second, the article exaggerates for shock effect, using immoderate vocabulary ("poisonous industrial center"; "monstrous environmental impacts") as well as geographical distortions (the Suisun Bay shores account for little of the pollution ever perceived by Bay Area residents; only a small portion of Falcon's local feeding grounds will be lost; the area at issue is not really "the Delta"). Third, reporter Roberts's use of a domino-theory model of cascading industrial sprawl fails to take account of the Bay Area's increasingly relevant regional planning processes: ABAG and the BCDC Bay Plan both specify this region as the optimal location for limited but adequate (from the point of view of providing jobs) petro-chemical industry expansion. We can be both environmentally cautious and judge this Dow plant on its own merits as a modest expansion of an existing major industrial corridor—we need not be so paranoid about industrial agglomeration that we commit the equivalent of seeing Commies on our shores if Saigon falls.

Dennis Dingemans
Department of Geography, UC Davis
Davis

Jerry Roberts replies: I did not "fail to take account of the Bay Area's increasingly relevant regional planning processes." Both ABAG and BCDC issued critical reviews of Dow's Draft Environmental Impact Report since my article appeared. Many of the arguments I presented are found in those reviews. As for the contention that this area is "the optimal location for . . . petro-chemical expansion," ABAG notes in their DEIR comments that "the General Plan-1990 for this area did not anticipate the type and scale of industrial development now being proposed for the river-front land (i.e. National Steel, Pacific Gas and Electric, the Dow Chemical Company and Atlantic Richfield Company)."

I cannot accept Mr. Dingemans's characterizing such impacts as naphtha and chlorine spills, 20 tons of new air pollution daily or "a complete loss of river bottom life" as "aesthetic" objections. I stand on my story and my vocabulary.

I would like to correct the telephone number for the Northern California Committee for Environmental Information which was incorrectly reported in the piece. CEI's number is 642-6707.

Watch your language

Guardian 8/23/75 ["Fly me—I'm a taxpayer: An analysis of SF Airport expansion"]: Your analysis is valid, meaning is clear, but the chant (singular) ["Chanting the Growth Mantra"] being repeated to shut out all reason on the subject of airport growth is a mantram. If the song had multiple choruses, or we had uncovered other chants of this sort, they (plural) would be mantra. Sanskrit's unstressed "a" at the end is identical to Latin "u," so in fact the plural is formed "mantram, mantra," just like datum, data; or memorandum, memoranda.

Joe Alioto's continued ability to melt down this city for his tombstone, as Julius II recycled Michaelangelo's sculpture for cannon, without the slightest chance his criminal liability for such official malfeasance will be asserted at law, is a public disgrace. I am ashamed and humiliated to be part of a community that permits this arrogant lawbreaker to sit as our magistrate.

Paul K. S. Hartley
San Francisco

Stop gay ads!

Regarding the issue of advertising gay night spots in your paper, I am definitely against it! Gay bars have been frequented by small groups of heterosexuals for many years. But these groups have been composed of people who have friends in the gay community and go to gay bars because it is a good place to visit with their homosexual friends and just have a good time.

However, partly as a result of advertising, some gay bars have been forced to endure the presence of straights who come to the bars for other reasons. Some go to reinforce their own precarious sense of masculinity by harassing homosexuals, and others go in a futile attempt to be terribly progressive and "simply tres chic." For both of these groups I reserve the third finger of my left hand in firmest erection. Stop the advertising and maybe those worms will crawl back into the woodwork where they belong.

R. Stone
San Francisco

Frozen crust restored

Jerry Roberts says that when the Examiner endorsed Dianne Feinstein it departed from its "recent move to the editorial left." [See Guardian, 9/13/75].

Actually, just after Patty Hearst was kidnapped, the Examiner moved slightly leftward from, say, Ronald Reagan reactionary to Richard Nixon right. But the rush of cold war rhetoric when Vietnam was "lost" predictably restored the frozen crust of conservatism long before Feinstein was endorsed.

Donald M. Wilson
San Francisco

political action calendar

BY BRIAN SULKIS

OCTOBER 10 (FRIDAY)

"WOMEN IN CHINA." Slides and discussion presented by the October First Committee. 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343, free.

"INDUSTRIAL DEMOCRACY—THE SWEDISH WAY." A discussion with five Swedish experts on a sweeping bill of rights for workers that soon may become law in Sweden. 10:30 am-3:30 pm, Alumni House, UC Berkeley. Call Judy Loney at 642-0323 for reservations. $10 includes materials and lunch.

"SPAIN, POLITICAL REPRESSION AND DICTATORSHIP." Panel discussion featuring Juan Dura, Spanish student at UC Berkeley, a representative from Amnesty International and others. Presented by the Militant Labor Forum. 1519 Mission, SF, $1 donation/50¢ high school and unemployed. Call 864-9174.

OCTOBER 11 (SATURDAY)

NORTHERN CALIFORNIA PEACE FESTIVAL. Speakers, booths, workshops, Malvina Reynolds. Bring own lunch; coffee and tea provided. 10 am-5 pm, Grace Cathedral, California/Taylor, SF. Call 843-8719 for info.

CHINA. Out-reach program presented by the US-China Peoples Friendship Committee. 8 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., call 841-6500.

"EFFECTS OF URBAN LIVING ON WOMEN'S LIVES." Workshops and panel discussion moderated by Carolyn Craven, KQED Newsroom reporter. Presented by the SF Chapter of NOW. 10 am-4 pm, Marina Jr. High, Fillmore/Chestnut, SF. Bring own lunch or buy lunch there. Call 398-6312 for info.

OCTOBER 12 (SUNDAY)

"HUNGER IN AMERICA," film, followed by open discussion on land use. 7:30 pm, Unitarian Fellowship, 1606 Bonita, Berkeley. Donation requested. Call 655-9470.

HARRIS FOR PRESIDENT Committee invites the public to an organizational meeting. $2 dinner, noon-2 pm; meeting 2:30 pm. First Baptist Church of Oakland, 22nd/Telegraph, Oakl. 635-6398.

THE LAND OF PLENTY, a graphic exhibit on the use and abuse of the land and the American environment. Anza Branch Library, 550 37th Ave., SF, and at the San Francisco Housing Authority Senior Citizens Center, 1750 McAllister, SF. Through Oct. 18.

OCTOBER 13 (MONDAY)

SEN. JOHN TUNNEY will speak at a public forum, hosted by California Common Cause. 8 pm, First Unitarian Church, Franklin/Geary, SF. Call 771-3749 or 346-7600.

OCTOBER 14 (TUESDAY)

NATIVE AMERICAN SOLIDARITY Committee holds a demonstration to support Native American demands that the US government honor Native American treaty rights and end military repression on the reservations. 11:30 am-1 pm, Federal Bldg., 450 Golden Gate, SF. 648-1977 for info.

CANDIDATES' NIGHT. SF Chapter of NOW hosts candidates for SF's Board of Supervisors. 7 pm, First Unitarian Church, Franklin/Geary, SF. Call 863-0077. Free, public welcome.

OCTOBER 15 (WEDNESDAY)

CANDIDATES' NIGHT. The Social Studies Dept. of John Adams Community College presents candidates for mayor. 7:30-9:30 pm, John Adams Community College Center, Hayes/Masonic, SF (Auditorium, third floor). Free parking. Call 346-7044.

"THE CLOSING CIRCLE," an open discussion on Barry Commoner's book arguing for a new environmental policy. 7:30 pm, West Portal Branch Library, 190 Lenox Way, SF.

OCTOBER 16 (THURSDAY)

CHILE/PORTUGAL Forum sponsored by the Trotskyist Organizing Committee. 7:30 pm, Coffee Gallery, 1353 Grant, SF. Free, 285-9564.

"THE BAY THAT WASN'T SAVED," a documentary film on SF Bay and a discussion by members of Save San Francisco Bay and other community groups. Noon, Lurie Room, Main Library, Civic Center, SF.

"CONSPICUOUS CONSUMPTION, Or How Much Is Enough?" A group interaction among persons who live at and below subsistence level as well as those who live above that level. 11 am-noon, KPOO radio, 89.5 FM.

OCTOBER 17 (FRIDAY)

CANDIDATES' NIGHT. Network Against Psychiatric Assault (NAPA) invites all candidates for all offices to discuss forced psychiatric treatment. 8 pm, NAPA Headquarters, 2150 Market, SF, 863-4488. $2 donation.

WHO SHOULD OWN CALIFORNIA? A major conference on economic alternatives, sponsored by the Bay Area chapter of the Democratic Socialist Organizing Committee. Friday evening speakers include author Michael Harrington, UC Santa Cruz sociologist G. William Domhoff and Dave Olsen, researcher currently investigating patterns of ownership of major California corporations. 8 pm. Conference continues Saturday with an all-day panel session covering many related topics. Registration fee for these sessions is $3/$1 limited income. Both events at the Alameda County Labor Temple, 2315 Valdez, Oakl. Call 893-2178 or 654-1971 for info.■

THE SAN FRANCISCO
BAY GUARDIAN

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 10, NO. 2. OCTOBER 10 THROUGH OCTOBER 17, 1975

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editorials

Beware to anyone who dares to inform the public of the CIA's actual activities. Rep. Harrington, who disclosed the CIA'S role in Chile, was censured by Congress for his efforts.

Agee was right

CIA money in Portugal

Massive CIA involvement in Portugal and Angola, documented by reporter Leslie Gelb in the Sept. 25 New York Times, substantiates the thrust of charges made by ex-CIA agent Philip Agee in his open letter to the Portuguese people (see Guardian, 8/23/75) and demonstrate the need to stop the agency's "dirty tricks" once and for all.

Agee claimed in his letter written last August that he could "see the signs daily" of CIA counter-revolutionary activities in Portugal "similar to what I did in the CIA for more than ten years during the 1950s and '60s" in Latin America." Agee, author of the controversial *Inside the Company: CIA Diary*, worked for a decade as a CIA spy skilled in political subversion in Ecuador (1960-63), Uruguay (1964-66) and Mexico (1967-70). (See review of Agee's book, Guardian 5/3/75.)

In the letter, Agee gave the names of more than 40 CIA agents and other personnel working closely with the agency in Portugal. He also described CIA efforts "to penetrate the Armed Forces Movement (MFA), strengthen "moderate" political parties through intervention in "the recent electoral campaign," and funnel money to leaders of right-wing trade unions and the Roman Catholic Church in Portugal. He also indicated the CIA was probably helping one of the rival political groups (FNLA) in Angola to prevent the Soviet-backed MPLA from taking power there.

Gelb supported Agee's charges in the Sept. 25 article on the basis of interviews with "four official sources in Washington." Gelb indicated the CIA has poured "several million dollars a month over the last several months" into the "Portuguese Socialist party and other parties" through "West European Socialist parties and labor unions." (Agee indicated the CIA was operating out of offices in Madrid, Paris and London and using "Social Democratic political parties.")

The CIA's counter-revolutionary efforts in Portugal have apparently paid off in recent weeks. The CIA-backed Socialist party has attained a dominant position in the government at the expense of a leftist coalition which includes the Communist Party. Their return to power followed weeks of anti-Communist street demonstrations usually led by groups with close CIA links—like the Socialists and the Catholic Church.

Even more disturbing is the silence over the latest disclosures of CIA disruption of the internal affairs of another country. The Senate and House committees looking into CIA abuses have not indicated any interest in Portugal. They are only willing to investigate the CIA's past: the opening of the mail of a few thousand citizens, or the fact the CIA hid some dart gun poison in their basement for several years, or assassination attempts against foreign leaders a decade ago. Reason: the CIA's involvement in Portugal and Angola follows the approved legal procedure. Gelb wrote that "CIA operations in both countries have been approved by President Ford and are being carried out, as prescribed by law, with the knowledge of several Congressional committees."

In other words, so long as the proper procedure is followed, it's okay to disrupt Portugal and Angola in 1975, just as it was okay to overthrow Salvador Allende in Chile in 1973, okay for CIA's Air America to bomb Laos in the late Sixties, okay for William Colby to conduct the Phoenix assassination program in South Vietnam in the mid-Sixties, okay to launch the Bay of Pigs invasion of Cuba in 1961, okay to overthrow the governments in Guatemala and Iran in the Fifties. No need for a Congressional declaration of war. No need to inform anyone in Congress except for a few die-hard hawks like Sen. John Stennis (D-Miss.), who heads the Senate's so-called "oversight" committee. No need to inform the American public that their tax dollars are being used for another campaign of "dirty tricks" in another country without their knowledge or consent.

And beware to anyone who dares to inform the public of the CIA's actual activities. Rep. Michael Harrington (D-Mass.), who disclosed the CIA's role in overthrowing Allende's government in Chile, was officially censured by Congress for his efforts. (Rep. Harrington is slated to appear at KPFA's Counterspy Convention, Fri. Oct. 10 at California Hall, Polk/Turk, SF, 8:30 pm.)



PHOTO BY ERIKA ASHER

A street scene in Lisbon, summer, 1975.

Don't look to the Ford Administration to change this Standard Operating Procedure. According to David Broder in the Oct. 7 Washington Post, Ford plans to respond to CIA criticism making it more efficient and by appointing an "independent inspector general" to oversee the administration of the agency. Ford's biggest concern, according to Broder, is that the CIA lacks "a method to evaluate the cost and worth of information-gathering functions."

There you have it. The President seeks an efficiency expert to solve the CIA's public relations problems while Congress shies away from grappling with current CIA activities—and punishes those who try to get the truth to the American people. And the CIA remains free to subvert progressive movements and governments throughout the world.

—Bob Levering

Who's afraid of Joe the Bully? Almost everybody.

In late August when Mayor Alioto hurtled pellmell into the police and fire strike, the supervisors leaped about like windup toys, insisting they were going to reduce the mayor's power once and for all, throttle him and labor with a raft of ballot propositions and hold up his final acts of patronage with his commissioners.

It took the supervisors only until Oct. 6 to get back in harness and begin confirming late-inning Alioto patronage appointments and development policies.

Please note: after Alioto's Manhattanization-first policies, after H. Welton Flynn and Sunol, after the Donald Cookston case, after the mayor's chronic absenteeism, after his use of the public office for his private business and his private law practice, after his capitulation in the police strike, after massive law-breaking and massive stalling in the PFEL conflict of interest case, after selling out the city for eight long years, after all this and much, much more, our mayor finds no obstacles, not even a pebble, put in his path by our supervisors.

Case No. 1: On Oct. 6 the supervisors voted, 10-0, not to adopt a policy of refusing to confirm Alioto's commission reappointments. Good Ole Sup. Francois made the motion, and Sup. Robert "Fighting Bob" Mendelsohn put together the voting package.

Case No. 2: The supervisors voted, 10-0, Mendelsohn arguing without blushing that Alioto was still the mayor and the mayor for all of his term—to confirm Stan Jenson to another four-year term on the Redevelopment Authority. Jensen, of the machinists union, symbolizes the Manhattanization appointee and the union payoff: the trade union bureaucrat who voted down the line with Walter Kaplan of the Emporium and the downtown development policy to send the bulldozers into the Western Addition and then into South of Market, uprooting many working men, minorities and retired trade unionists. Jensen got his job through support and campaign money coming from his machinists local and the California Conference of Machinists ($1000 total in 1971, $400 total in Alio-Alioto's gubernatorial campaign).

Case No. 3: Alioto wants to reappoint Joan Byrnes, a New York Life agent who contributed $200 to Alioto's gubernatorial campaign last year, to another four-year term on the housing authority. Byrnes symbolizes Alioto's near perfect record of appointing commissioners from among his big campaign contributors (93%, as of the calculations in the Guardian, 3/14/74).

Case No. 4: Not one incumbent supervisor is really zeroing in on Alioto during the campaigns. They're letting him off the hook for a dreadful eight years, which means by extension they will continue to support any pro-Manhattanization successor who comes along.

Worse yet, their general pro-development voting records mean they generally agree with Alioto on the big Manhattanization issues of Yerba Buena, airport expansion, selling off the port, the Performing Arts Center, downtown highrises, backing PG&E and not public power.

Still worse, their arrogance in the face of the upcoming November election means they figure they have to worry little doubt being unseated by any challengers, and have to worry not at all about getting roasted by taxpayers at candidates' nights. Maybe they're right. Only a disappointing handful of challengers* are effectively putting the sword to Alioto

A big reason is because, behind Alioto's bullying, lie the utilities and the banks and the insurance companies and the big landlords and the downtown construction firms and the construction unions who, in unholy alliance, are wrecking San Francisco and putting it on the road to financial ruin like New York. If you're afraid of Joe Alioto, you're going to be afraid of the boys in the backroom behind him.

And being afraid of Joe the Bully isn't much of a job recommendation for working in City Hall in San Francisco in 1975.

*Peter Mendelsohn, let us be thankful, is giving us a choice of Mendelsohns this election, running with South of Market battle scars and speaking out eloquently on a throw-the-bums-out platform. Arnold Townsend, let us be thankful, is coming on strong against Alioto and redevelopment with Western Addition scars. Other than Townsend and Mendelsohn, only Lorraine Lahr and Harvey Milk are making strong and effective points in the supervisors' race against the incumbent supervisors/DA's supine record on Alioto. Also, Silver and Freitas in the DA's race.

—Bruce B. Brugmann

The Most Vindicated Mayor in US History award: To Mayor Alioto, hands down. He claims to be vindicated in a fee-splitting case with public officials to get a bigger private fee. He claims to be vindicated in the Look magazine trial on Mafia charges. He claims to be vindicated on the Donald Cookston case and on the grand jury report on Sunol and on his patronage appointments.

Now, moments after an advisory jury holds that Alioto's guarantee on the PFEL loan could "potentially" affect the mayor's decisions at the port, Alioto loudly proclaims he is vindicated once again. The jury's answers to seven questions submitted by Judge Axelrod "upheld what I have maintained from the beginning," Alioto told reporters Oct. 7. "I have not taken any action directly affecting the least between PFEL and the Port detrimental to the best interests of San Francisco." Alioto skirted the issue: whether, detriment or no detriment, he actually violated the conflict law.

Alioto said he couldn't have violated the law because the city charter gives him no power "with respect to the dealings between the Port and PFEL." But the jury ruled that the potential exists for Alioto's influence.

The point: The damage has already been done. The Alioto family controls the last remaining shipping tenant at the port, the only competitor has been chased to Oakland and Alioto has only two months left in office. Since he became mayor in 1968, Alioto has appointed eight of his cronies and campaign contributors to his Port Commission: the commission approved, among other things, the terms of an agreement last year to allow Alioto/PFEL to repay its $1.67 million back rent debt at the modest interest rate of 7% and has kept respectfully silent during all the shenanigans.

Joe Alioto Jr., the mayor's son and attorney, seized the two-months-left-and-what-can-possibly-happen line and asked the jurors in his final arguments: "Let's say the mayor is corrupt, say he snuck through a lease to benefit PFEL, say he cheated the taxpayers—even then, would it be possible in the next two months that he would do it again?"

The real question: Isn't Alioto to be judged and prosecuted, like the prostitute in the Tenderloin and the gambler in Chinatown, for having broken the law, not on the basis of whether he will do it again? No: the Aliotos are saying, in effect, if you're not prosecuted and clamped in jail, you must not be doing anything wrong as mayor. Keep the gravy train rolling.

The District Attorney Most Afraid to Prosecute award: To John Jay Ferdon, hands down. After writing on Sept. 20, 1974, that Alioto had a "pervasive" conflict of interest in regard to Pacific Far East Lines, but refusing to prosecute him; after his office found that Alioto four months ago had put up another credit guarantee on the PFEL loan; after his office sat by and watched a Los Angeles attorney do the San Francisco DA's job for him in a San Francisco court; after ten jurors came out with an opinion in large part against Alioto—Ferdon had an announcement to make: He would wait until Judge Axelrod's final decision, acting as the 13th juror, to decide whether to prosecute. When will that be? Sometime after Oct. 17 when the judge hears arguments on both sides.

More: Ferdon has sold out the DA's office, and the prosecutorial function, to such an extent that Alioto has quietly arranged a special deal with Ferdon: According to the Oct. 8 Examiner, he won't prosecute Alioto if Alioto takes his name off the PFEL loan guarantee.■

on guard!

Diplomas for sale
Today's Army wants you

A Fort Ord private has blown the whistle on a fake-diploma racket involving at least one sergeant at the Army's Richmond recruiting office.

James Quinn, 20, tried to enlist at the Richmond office in July. According to a deposition Quinn filed Sept. 10 with Army CID (Criminal Investigation Division), Sgt. Lonnie Jones misled Quinn by telling him he needed a high school diploma in order to join. But, Jones allegedly went on, Quinn was in luck: the Army had a special arrangement with a local high school whereby diplomas were provided to people who scored well on their Army aptitude tests. The fee for paperwork and printing costs would be $40.

Next, according to Quinn, Sgt. Jones gave him a Pinole Valley High School diploma and instructed him to take it to the Oakland Printing Center where "George" would set his name in the appropriate typeface. (George Severino, who works at the Oakland Printing Center, is not currently under investigation in this case.)

Quinn signed his Army contract on July 29. Sgt. Jones, according to Quinn's deposition, "had promised that I would be sent to Firefighters School. My contract said that I would be sent to Cooks School. Sgt. Jones explained that there was no vacancy in Firefighters School at that time, but that as soon as I finished basic training they would arrange for me to go to Firefighters School."

In late August, several weeks into basic training, Quinn found that he was on orders to become a "Food Service Specialist." Feeling double-crossed, he went AWOL and contacted a lawyer, Julie Kesler-Goeltz of Richmond. She made arrangements for him to turn himself in, seek a discharge on grounds of "illegal recruitment" and bring fraud charges against Jones. (Kesler-Goeltz ascertained that the diploma was outdated: the principal who "signed" it, John B. Palmer, left the school in 1973.)

The Army agreed to discharge Quinn (he got out Sept. 24) and to investigate his charges against Jones. There are reasons, however, to question the earnestness of their investigation:

*When Quinn first told his story to the CID, agent Antone Churchill tried to get him to "admit" that he himself had instigated the fraud or at least known the diploma was a fake. I was present and heard Churchill press Quinn eight times on this point.

*No action is planned against Jones's four co-workers at the Richmond office, although Quinn's deposition states that the diploma deal was made while the others "listened in."

*CID immediately notified Jones that charges had been filed against him, warning him in effect to clean up his act. Sound investigative practice called for sending in a plant (someone pretending to be a high-school dropout) to confirm whether Jones was peddling diplomas. This is the procedure Kesler-Goeltz had urged CID to follow, but they ignored her. (Also, CID grilled Quinn for more than an hour; they questioned Jones for "three or four minutes," according to Jones.)

*Julie Kesler-Goeltz requested in mid-September that the FBI be brought in on the case, since it involved a civilian printer as well as a military recruiter. CID promised, verbally, to notify the FBI. But as of Sept. 30, according to FBI Special Agent Stan Hennessy, the Bureau has not been formally asked to join in the investigation.

*CID Agent Churchill told Quinn and Kesler-Goeltz that CID was "not interested" in the charge that Quinn had been promised one kind of training and assigned to another. Churchill made a joke about this happening all the time, and CID lawyer James Valentine explained that no written contract had been violated. The fact is, however, that misleading offers by recruiters are much more widespread and serious than penny-ante hustles such as the one allegedly run out of the Richmond office. The law covering verbal contracts is ambiguous, and if CID viewed itself as the soldiers' detective service instead of the brass's PR-arm and coverup specialists, they would go after those recruiters who systematically mess up people's lives with false promises of "education."

Here's where things stand: the CID report on Sgt. Jones will be completed in early October and go to Lt. Col. John Sobraske, head of the San Francisco district of the Army's recruiting command. Sobraske will then recommend what action, if any, he thinks should be taken against Jones. This could be anything from a mild reprimand to a court-martial. Sobraske says the recruiting command is intent on policing itself and that he considers false verbal promises to be as grave a matter as peddling fake diplomas.

What Sobraske didn't say is that solving the problem of recruiter fraud will involve more than just catching those who make false promises. Recruiters are now forced to operate under a quota system: if they don't rope in enough bodies per month, their jobs are in jeopardy. The result is a built-in pressure to mislead young men who inquire about the Army. The quota system was devised and implemented by the Army's top brass—the Manpower office at the Pentagon. If recruiters (sergeants) systematically lie to would-be soldiers, it's because the top managers (colonels and generals) have made it in their direct career-interest to do so.

—**Fred Gardner**

AFL-CIO lauds Alioto

Joseph Alioto, SF's millionaire businessman-lawyer mayor, received several accolades at the AFL-CIO's national convention held in San Francisco Oct. 2-7.

W. Howard McClennan, president of the International Association of Firefighters, presented Alioto with a special award from the AFL-CIO's Public Employees Department Oct. 6. McClennan praised Alioto for a "tremendous job" in solving San Francisco's police and fire strikes last August. For his part, Alioto explained, "The solution to the problem [of police and firefighter strikes] doesn't consist in going to the National Guard, going to the courts, or going to the state police. They aren't going to solve anything."

Why had Alioto gone to court to get an injunction against the strikers soon after the strike began, the Guardian asked Alioto during a press conference held after the presentation of the award. Alioto explained, "It was simply part of the attempt to see whether or not we could ameliorate the hard impact of a strike of police and firemen, operating in a vacuum where the law simply doesn't help."

Alioto also got a boost during the opening session of the convention Oct. 2. Joe Belardi, president of the SF Central Labor Council, introduced Alioto as "a person who many in organized labor feel is the best mayor we ever had in the city of San Francisco." Alioto followed with: "I welcome you to a city that pays its street sweepers $16,000 a year and is damned proud of it. We decided a long time ago that...we would rather live in a city without a Chamber of Commerce than live in a city without street sweepers." AFL-CIO President George Meany followed Alioto and took sides in the Alioto-supervisors debate: "If there are any street sweepers here, I extend warmest greetings to them. If there are any supervisors, I have no greetings."

Other convention notes:

*The Bay Area Trade Union Continuations Committee for Chile held a seminar for convention delegates Oct. 6 to acquaint them with the situation in Chile and the BATUCCC goals of sending a trade union delegation to Chile, boycotting trade with Chile and cutting off all aid to the junta. Only a dozen delegates showed up, but those who did heard Abe Feinglass, International Vice-President of the Amalgated Meat Cutters, label as "criminal" and "an absolute falsehood" sections of a resolution on Chile approved at the AFL-CIO's convention.

The resolution, while condemning junta chief Augusto Pinochet, claimed that Allende took away trade union rights, that most Chileans "accepted the coup as a necessary act" and that "Free trade unionists did not mourn the departure of a Marxist regime in Chile." Said Feinglass: "No one in the world, outside of Mr. Meany and some of his associates, condoned this overthrow of the regime." Nonetheless, the resolution passed with no delegate rising to speak against it. Feinglass explained to the BATUCCC audience that he was either out of the hall or hadn't noticed that the resolution was being considered.



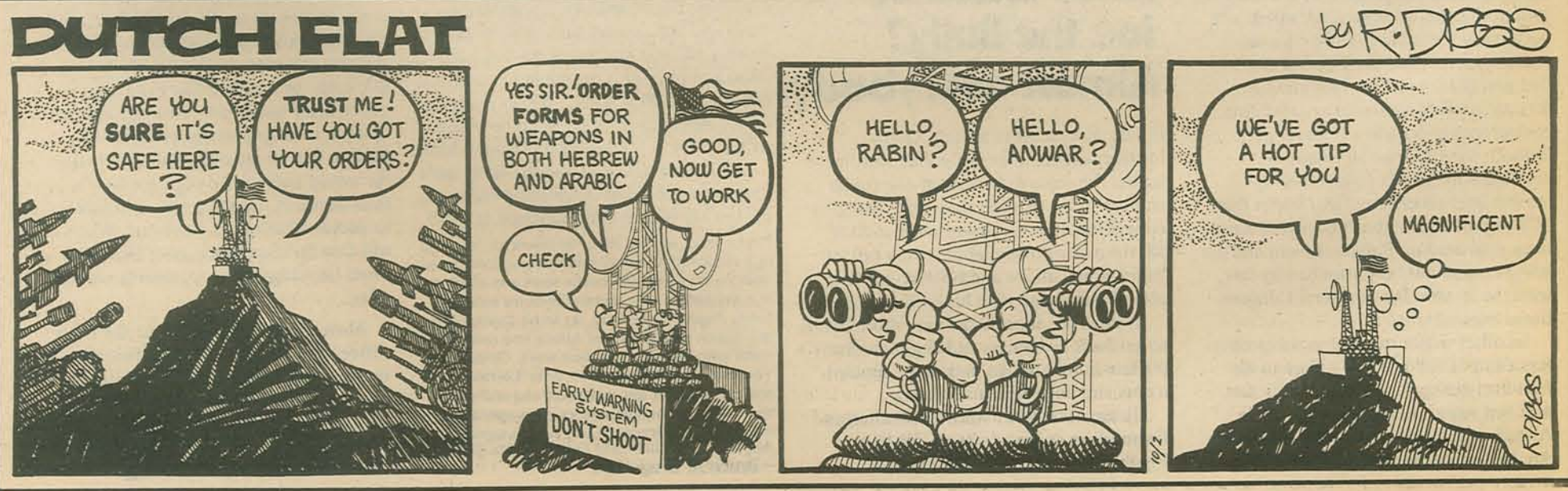
PHOTO BY DAVID BUTTERFIELD

*Convention delegates, only 22 out of nearly 900 of whom are women, voted down a resolution of support for the Coalition of Labor Union Women. The AFL-CIO refused to support CLUW because it includes non-AFL-CIO unions. Marry Elen Riordan, a delegate from the American Federation of Teachers, told the delegates, "This organization cannot afford to endorse another organization which will work in opposition to our goals and our directions." Riordan's comment was directed at the participation in CLUW of the AFT's rival, the National Education Association.

—**Paul Rosenstiel**

'Tiny Alice' in wonderland

In the January 1972 issue of San Francisco magazine, Grover Sales raised the question of whether the American Conservatory Theatre could survive its boosters in the local media. He referred to "a gentleman's agreement to overlook anything that smacked of criticism or trouble" and noted, "Edward Albee at a Garden Court press conference spent several bitter minutes in a jeremiad against [ACT director William] Ball for his 'rewriting and misdirection' of *Tiny Alice* and *American Dream*; not a line of this made local print, nor did news of ACT's disas-





Streets of San Francisco

About 20 uniformed members of the National Socialist White People's Party appeared at Market and Powell Streets in San Francisco on Saturday afternoon, Sept. 27, to bullhorn their anti-Black and anti-Semitic philosophy and distribute copies of their newspaper, White Power, to passersby. The crowd, which grew to about 300 people, eventually answered by tossing garbage and bottles. The police watched the crowd and separated the two groups before any serious violence occurred. Later the Nazis proceeded to an erotic encounter parlor on Eddy Street, where they railed against the evils of pornography.

trous Chicago season, greeted by reviews bordering on the libelous."

Now playwright Albee is again upset with Ball over ACT's production of *Tiny Alice* (see Irene Oppenheim's review on page 29 of this issue). In the past four years, the tank-town boosterism has diminished somewhat: this time the local press has published Albee's criticisms. The headline over an article by drama critic Stanley Eichelbaum on the front page of the Sunday Examiner on Oct. 5 proclaimed, "Albee disowns ACT's 'Alice.' " Eichelbaum reported that "Albee had words with ACT's executive producer, James McKenzie, and demanded that the play be restored to its original form or that last night's official opening be cancelled."

McKenzie, the story went on, "managed to pacify" Albee, who settled for the reading of a statement prepared by him to the opening night audience. The statement wasn't read to the audience as promised, but it was published in Eichelbaum's story after Albee contacted Eichelbaum and asked that his "Note from the Author" appear in the Examiner.

As it turned out, sending the letter to Eichelbaum was like tossing a lamb to the wolves. In his drama column on Monday, Eichelbaum tripped all over himself to praise Ball's rewrite, noting that "Ball's revisions, however unethical, are more a question of judicious cutting than rewriting. The third act was indeed drastically trimmed, but it needed it to give the play more muscle." Eichelbaum wrote, "The director's intrepidly reworked version...made it more accessible to audiences when it was the spellbinding hit of ACT's debut season in 1966."

According to Eichelbaum's story on Sunday, Albee had considered taking legal action against that particular performance but never filed suit. When Ball produced the play at New York's ANTA theater, Albee confronted him and insisted that he "restore the text." Albee said, "I thought that was the end of it. Now it's back to where it was, and I'm being terribly misrepresented. Bill Ball's megalomania has gone far enough." Albee is currently in Japan and unavailable for comment.

The Chronicle's Bernard Weiner didn't share Eichelbaum's fondness for *Tiny Alice*. He wrote, "Ball has botched the play not because he's played fast and loose with Albee's pearly prose, but because he did it so inelegantly, unaesthetically." Weiner also points out he hadn't "peeked at Albee's statement. I tend to disregard what he says in defense of this pretentious, jumbled play."

As we go to press, Albee's literary representatives, the William Morris Agency in New York, have begun preliminary moves in an attempt to close ACT's *Tiny Alice*. Sherry Elliott of ACT's PR department denied that ACT intends to close the play, and said they'll stick by their statement that "our production is a valid and meaningful interpretation of Albee's play."

ACT attorney David Stone, when asked if there was any precedent for possible legal action by Albee, told the Guardian, "I myself would like an answer." He said he "couldn't answer yet" how the courts could determine whether Ball had overstepped directorial bounds, but he added that it seemed to him "a play is just words on paper....How it's transported to the stage is a matter of interpretation."

—Merrill Shindler

CLERKS STRIKE AT DOUBLEDAY

A strike by sales clerks at Doubleday's downtown SF bookstore (Post/Grant) is ending its second month with pickets showing up wherever Doubleday plugs its product—a cocktail party for author Irving Stone at a downtown art gallery, Sept. 28; the American Booksellers Association convention at the Sheraton Palace Oct. 3—but with no negotiations taking place.

The clerks, who voted last March to join the Department Store Employees Union, Local 1100, are seeking a contract under which hourly wages would start at $3 and go up to $3.80 after a year. In early August Doubleday countered with an offer of $2.40 an hour, going up to $2.80 an hour in three years.

Max Colson, general manager of Doubleday's bookstore division in New York, and assistant manager Bob Grindel have flown out from headquarters to help run the SF store. The local manager and assistant manager—Ben Buie and Jack Davis—were forced to resign after they showed what Davis calls "too much sympathy for the strikers."

The strikers claim they have cut business at the store in half. (Told this by the Guardian, Max Colson said, "No comment.") The strikers worry, however, that the company's chief executive, Nelson Doubleday, is so adamantly anti-union that he's willing to endure a heavy financial loss.

San Francisco is the third biggest book-selling city in the US. Only Stacey's and the book sections of the major department stores are unionized. Doubleday has 32 stores across the country, all nonunion except those in New York.

—Fred Gardner

Scherr versus Scherr

The fight for the Barb goes to court

Jane Peters Scherr, who is suing Berkeley Barb founder Max Scherr for a community property settlement stemming from the 12-plus years they lived together, took the stand Oct. 6 to describe her relationship with Max as husband-and-wife (see Guardian, 8/9/75). As Max's ex-wife, Jane would be entitled to a share of the Barb, which was first published in 1965. The Scherr v. Scherr trial, which began Sept. 29, is expected to last about a month. It went into a six-day recess Oct. 7 when Max, who is 59, suffered heart palpitations.

Jane's testimony capped a parade of more than 50 witnesses who had known Max and Jane and saw nothing in their relationship "inconsistent with their being married." (Superior Court Judge Kroninger ruled that witnesses couldn't state whether they thought Max and Jane were married because this would reflect their own inexpert conclusions on a legal matter.)

California has only recently begun to recognize common-law marriage. A 1973 decision, *in re the marriage of Cary*, extended the Family Law Act to couples who had been living together "and much more." In the current phase of the trial Jane's lawyer, Fay Stender, has been trying to establish that Jane was indeed a "Cary wife." Only then can she attempt to prove that the series of transactions by which Max formally gave away the Barb in 1973 was fraudulent, designed to deprive Jane of her share of the asset. (The Barb may be worth between $500,000 and $1 million according to accountant Marvin Nathan, who has examined the books at Fay Stender's request.)

Testimony on Jane's behalf that she was widely known in Berkely as Max's wife, that they had two children together, and that she invariably used the name Scherr. Stender introduced into evidence numerous voting, DMV and hospital records, etc., reflecting the name change. For example: in 1965 Jane had Max named as the beneficiary on an insurance policy her parents had taken out on her when she was a teenager. On this occasion Jane changed her name to Scherr on the policy and listed Max as her husband.

Cross-examining Jane, Doris Walker, counsel for Max, showed that she had filed single-person tax returns for 1970 and 1971 (the only years she filed). Jane maintained that Max had used "coercion" to get her to file individually. Walker plans to bring in some 30 witnesses to state the defense's main point: that Max had never divorced Juana Estela Salgado Scherr, a woman he had married in Mexico City in 1942, had three children by, and lived with until he moved in with the much younger Jane in 1960.

Juana Estela Scherr has been attending the trial. She and her three children also have an interest in the disposal of Max's property; as her lawyer, John Sutter, explained to the Guardian: "If Jane wins, the pie to be divided gets smaller."

The presence of Juana heightened the drama of Jane's testimony concerning her courtship by/of Max. Only once, Jane testified, did she actually meet the woman whose husband had moved in with her:

"Max came over late at night and said that Juana was in the car downstairs and wanted to meet me," Jane said. The entire encounter took only "a few seconds." Juana spoke a few sentences in Spanish which Max translated as he took Jane back upstairs. Jane recalled having been told: "This man has to support his family. He is no good. He has three children. You must make sure that he supports us."

Outside the courtroom, Raquel Scherr, 27-year-old daughter of Max and Juana has been keeping a vigil of sorts (prospective witnesses can't attend the trial). Raquel told the Guardian her aim is to "counter Fay Stender's attempt to make Jane seem like a feminist heroine." Raquel has written an analysis of the case that Plexus, a Berkeley feminist paper, has declined to publish—because of Stender's political influence, Raquel says. "My mother," Raquel contends, "has been victimized more than anyone."

Both sides in Scherr v. Scherr have been encouraged by other recent legal developments. Max's attorneys are heartened by the fact that judges in two other California superior court districts have denied the legality of common-law marriages, refusing to accept *Cary* as a precedent. The California State Supreme Court will probably rule within several months on a case involving the rights of common-law spouses, Marvin v. Marvin (a property claim against movie actor Lee Marvin). If *Cary* is overturned, Jane Scherr's case is weakened.

But a Federal grand jury indictment against Harry Margolis that came down in San Francisco, Oct. 3, strengthens another aspect of Jane's case. Margolis is the Los Gatos tax lawyer who allegedly masterminded the transfer of the Barb from Max Scherr to EST International, Ltd., a company based in Tortola, the British Virgin Islands. He was indicted along with Quentin Breen, a lawyer who used to work for him; Ronald Adolphson, an accountant; and Banco Popular Antiliano, a bank based in the Netherland Antilles. They are charged with one count of conspiracy to commit tax fraud and 22 counts of actually arranging for clients to avoid paying income tax. The indictment accuses Margolis of using many of the same procedures and overseas financial entities that he allegedly used to transfer the Barb to its current owners.

Margolis has been unavailable for comment, but Doris Walker (herself a Margolis client) termed the indictment "politically motivated," pointing out that "other tax lawyers who don't handle radical clients are not being investigated" by the IRS or grand juries.

MEANWHILE OVER AT THE BARB: Employees voted in an NLRB election Aug. 29 to be represented by a union, the Alternative Press Workers of the World. Some 15 Barb staff members will be included in the bargaining unit. A man calling himself "White Rabbit" and claiming to speak for the Manson family called the Barb Sept. 12 to protest the paper's extensive sex ads. "Clean up your act or the office will cease to exist," the caller told Albert Perrino, the classified ad manager. Associate editor Andrew Ross then called Sandra Good, the Sacramento woman who has been in the news lately as Lynette Fromme's roommate. She confirmed to Ross's satisfaction that the original call had come from a Manson follower. Business manager Jeff Walsh then arranged with the publisher in Los Gatos to hire some security guards.■

—Fred Gardner

Feinstein steps center, Moscone sews up labor,
Marks woos everybody and Barbagelata fights the phonies

S.F. mayor's race in the stretch

Editor's note
Below are profiles of four of the five major candidates in the 1975 SF mayoral campaigns—John Barbagelata, Dianne Feinstein, Milton Marks and George Moscone. An article on candidate John Ertola appeared earlier ("Can a middle-class Italian hero from North Beach save San Francisco from the 1970s?" Guardian 8/9/75.) Reports on mayoral candidates given less chance of winning will appear along with in-depth analyses of other municipal races in upcoming issues of the Guardian.

Barbagelata

BY KATY BUTLER

It's 11 o'clock at night, Oct. 1. Supervisor John Barbagelata, realtor and candidate for mayor, steps into a lighted grocery store in upper Noe Valley for a pack of cigarettes. His campaign appearances for the evening are over. He's spent half an hour with 50 Masonic businessmen; ten or 15 minutes each with Nob Hill neighbors, Chinese-American Citizen's Alliance and an upper Noe Valley senior citizens group.

"You from Ramallah?" he asks the Arab behind the counter. "Who you gonna vote for for mayor—the good guys or the bad guys? Vote for me, Barbagelata. Barba-ge-la-ta."

The grocery man shrugs. His younger brother follows us out into the darkness. Under the street lamp he says, "I am from Cairo, Egypt."

"Work hard, don't you," says Barbagelata. "Twelve hours a day?"

"Twelve, 13, 14," says the younger brother.

"What happened, one of you come over and send for the others? Which one?"

"My older brother."

"That's great, just great. Aren't afraid of hard work." As we leave, Barbagelata's volunteer driver, Steve Bonanno says, "Reminds me of my ancestors, 40 years ago."

When John Barbagelata calls himself a candidate of the people, these are the people he has in mind: small businessmen who run grocery stores and small bottling plants real estate agents, restaurant owners and middle-class people who own their own homes.

Even his campaign is run like a small business enterprise: he and his former administrative assistant thought up the "boxing bee" symbol on his house signs; his daughter went down to the library to pick up prototype designs, and his college-age son printed them on the printing press in the back of Barbagelata Realty (making him the only major candidate using non-union printers).

He goes to his campaign appearances with a single volunteer driver, and his sister-in-law and a group of volunteers conducted his early polling. Part of this is by necessity: his campaign has only raised $23,000 so far.

The money has come mostly from people like himself: employees of Colonial Realty, House of Sobel liquors, Columbus Bakery, Brannan Meats, Godeau Funeral Home. (Money has also come from employees of the big corporations: Kaiser Steel, PG&E and Wells Fargo.)



PHOTO BY RICK GROSSE

Barbagelata: "Who you going to vote for—the good guys or bad guys?"

These are the people who scream most loudly about the payroll tax and the business tax, who want to keep property taxes down and who think city workers are overpaid. They believe in a form of free enterprise that disappeared before the last depression. For six years, John Barbagelata has been their voice on the Board of Supervisors.

A successful airline executive turned West Portal realtor, Barbagelata was elected out of nowhere in 1969. In 1973, only Dianne Feinstein was returned to office with more votes.

For six years, he has been the thorn in the side of the other supervisors, especially on the issue of city workers' salaries. He is often the lone dissenting vote, offering up reams of financial research and dozens of amendments, pointing out inequities in city salaries.

By charter, city workers are supposed to be paid the same wages "prevailing" in local private industry or comparable municipalities. Every year, Barbagelata points out correctly that poorly organized workers, like nurses, professionals, technicians and some clerks are paid below prevailing rates in industry, while the better-organized laborers, Muni drivers, plumbers and other clerks get paid more than the norm. Barbagelata wants to bring the "underpaid" workers up and the "overpaid" workers down; the net effect would be to save the city money on employee salaries. This explains why small property owners see Barbagelata as their champion and labor unions see him as their number one public enemy.

With the zeal of a medieval crusader, totally refusing to compromise, he has spewed out financial data proving his point, and has been dumfounded and embittered by his colleagues' intransigence. He is often the lone opposition vote on the Board. Dianne Feinstein, president of the Board, appointed him to the least significant subcommittees, undoubtedly to keep him out of the way.

His lonely position has eaten away at him. "If there's one thing I hate," he tells me in the back seat of his car as we ride back to Nob Hill, "it's a phony. I went all the way to Hong Kong to get a phony once."

John Barbagelata is not a phony. Special interests and constituent pressures

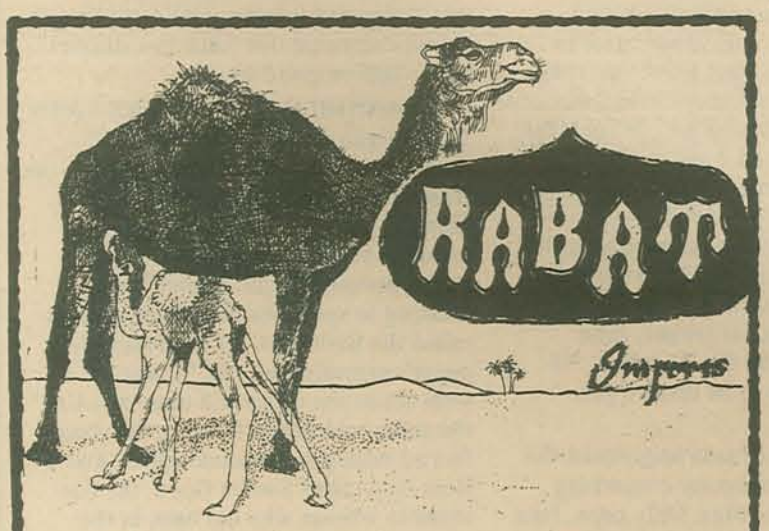
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rarely influence his vote. Despite the pressure of downtown merchants, he voted against regulating the street artists. Despite the massed presence of every blow-dried newscaster in town, he voted against an ordinance to give special parking privileges to news gatherers.

During the round of candidates' appearances this evening, he hasn't sidestepped once. He told the Chinese American Citizens Alliance he thought business got a raw deal on the Board of Supervisors; he told the Nob Hill neighbors he opposes neighborhood downzonings because they effectively steal money from investors who bought property expecting to be able to build on it. He told a group of older Irish civil servants and retired people that San Francisco needs a businessman to run the city; that he's a businessman and his opponents are "three lawyers and a housewife." After the meetings, people aren't afraid to come up to him and talk things out. A tile layer comes up, then a deputy sheriff who's infuriated because the streetsweepers make only $2,000 less than he does, then a City Hall clerk.

John's pitch is that San Francisco's problems can be cured by "simple hard business techniques and love." San Diego, he says, has more residents and fewer city employees. He says he would shape up city government, pay city workers "prevailing rates" and drop 1000 employees a year through attrition. He's a businessman, he emphasizes. He's been working since he was 13, managed a division for Pan American before he was 30 and built the first motel on Lombard Street.

Barbagelata's interest in property taxes is personal as well as political: he owns four houses in San Francisco, valued at least at $200,000. He also owns part of Pacific Car Rental in Burlingame ($10,000 to $100,000) part of Pacific Car Leasing (less than $10,000) and part of Roosevelt Garage (less than $10,000).

"I could win in the runoff," he tells me, "because I have the issues." Barbagelata got into the race after Sup. Quentin Kopp (the other conservative phony-hater) refused to run. Barbagelata doesn't think much of the other candidates. He's got Feinstein's election speech memorized; Ertola, he says, was "born into politics," while Moscone "just rambles around."

On the Board of Supervisors, Barbagelata built up a solid record defending small merchants and taxpayers against the depredations of the really big money. For more than a year, he has opposed the Yerba Buena Center as another case of wasteful big-government spending without taxpayers' approval; he's also stood up against the Performing Arts Center and raised hell during an investigation of corruption at the Port. He conceived and initiated the Rehabilitation Assistance Program in cooperation with the Bank of America, designed to provide housing repair loans to families in middle-class neighborhoods like the upper Haight and Inner Richmond. (The program has been bitterly resisted by tenants groups who say it drives rents up.)

Paradoxically, despite his anti-government-spending philosophy, he was appalled to discover last spring that county General Assistance paid recipients only $83 to $88 a month, and he introduced a measure to raise it. Kopp, the other conservative, was the only other "yes" vote; all the "liberals" voted it down. Barbagelata was also the only vote to oppose Gerson Bakar's development at Lake Merced in 1972; he wanted to see the land turned into a park. Shortly after Watergate, he and his conservative colleagues sponsored and pushed a raft of clean-government legislation to limit campaign expenditures and forbid conflicts of interest.

On social issues, however, he consistently takes the side of the employer rather than the employee, the developer rather than the neighborhood resident. He has voted against six recent neighborhood downzonings; against protecting the Haight from St. Mary's hospital expansion plans; against the mandatory posting of gasoline prices; against a commission on the status of women; against forbidding city contractors from discriminating against gays.

"Why do you stick your neck out on the gay issue?" I ask him in a Nob Hill bar. "Wouldn't it be easier to just keep quiet?" (He is notorious for gratuitous anti-gay remarks.)



PHOTO BY RICK GROSSE

Feinstein: "People call me a liberal. I wonder, am I?"

"Gay people don't have what I have," he says sincerely. "Somebody to cook your meals, somebody to love, somebody to share your burdens and frustrations with.

"I'm a crusader," he continues, looking up from his whiskey. "I like to sell what's good for people. Otherwise I'd be a phony."

Ten minutes later, he drops me off at my car, after giving me his home phone number in case I have further questions. "And don't write anything phony, all right, Katy?" he adds. "Some of the stuff in your paper is the phoniest stuff I've ever seen."

Feinstein

Sept. 30. Dianne Feinstein and a covey of sleek male campaign workers sweep into the Bakery Cafe in Eureka Valley about nine o'clock in the evening, between campaign appearances.

Barely acknowledging the stares of startled neighborhood residents sipping coffee, the entourage orders up cappuccinos and beers. I continue my interview, snatched in cars and cafes, as Dianne Feinstein hurtles from neighborhood groups in Pacific Heights to Noe Valley, punching at the same issues: crime, taxes and neighborhood protection, in that order.

Efficient, self-confident and professional, she's come miles from her first race for the Board of Supervisors in 1969. Then, backed by an idealistic coalition of environmentalists, gays and League of Women Voters types, she swept to victory with the help of a sophisticated TV ad campaign.

In the intervening six years, she's become a politician. "She's dropped the Goody Two Shoes act and she's willing to play hardball politics," a fellow supervisor said admiringly of her last year.

At first, much of her political tutelage on the Board came from Sup. Bob Mendelsohn, the consummate compromiser. But since his disastrous defeat in 1973 in the statewide controller's race, Feinstein keeps her own counsel and no longer consults him before every political decision.

Hardball politics means, in Feinstein's view, that she has shed her naivete and crusading environmentalism for a political realism she hopes will make her the mayor. On the Board, she has supported small-scale neighborhood protection schemes (trees, downzoning) while still promoting huge city projects (development of the Northern Waterfront, Yerba Buena Center). Her major solution to the city's financial problems, in a time of national economic disintegration, is to attack the

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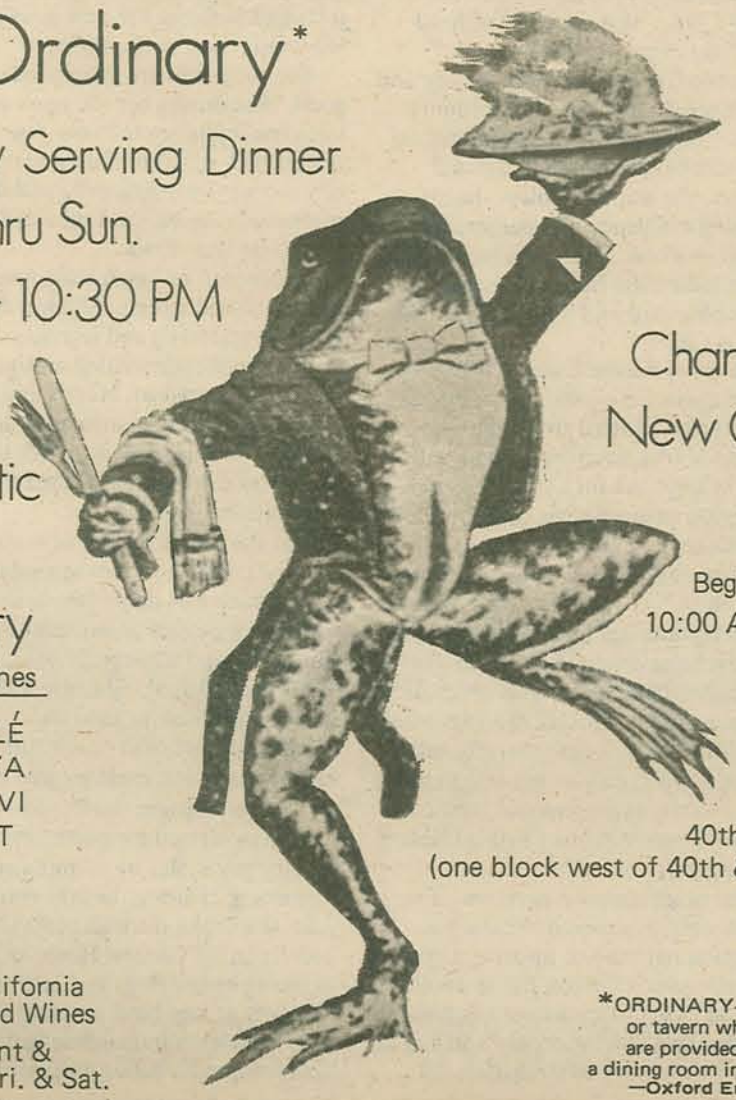
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A special kind of liberal perhaps: one who has figured out how to support protected neighborhoods and lettuce boycotts without rocking the boat for big corporations.

continued from previous page

wage scales of city workers rather than big corporations, a stand which has gained her friends downtown and enemies among organized labor.

Her new political image has cost her much of her original political base: San Francisco Tomorrow has endorsed her opponent George Moscone, who hits Manhattanization hard in every speech, while she waffles about getting a "study" done of downtown zoning; gay support has split among the candidates, with the Human Rights Commission's Jo Daly backing Feinstein while power broker Jim Foster backs Moscone. Women's groups have complained about her inaccessibility, and the National Women's Political Caucus has not endorsed her.

But Feinstein thinks she can win without her original constituency. She's picked up new followers along the way: the small, conservative taxpayers in the foggy reaches of the Avenues, who will be hit with their increased tax bills just three days before the Nov. 4 election. She knows organized labor can no longer deliver enough votes to win: the top three winners in the 1974 supervisors' race (Feinstein, Barbagelata, Nelder) won without labor support. She knows the downtown financial support now going to Judge Jack Ertola will be hers in the runoff against Moscone.

"Campaigning with Dianne is completely different this time," says campaign manager Ron Smith, who has also handled successful campaigns for Republicans Marks and Molinari. "It's like night and day compared to two years ago. You're completely relaxed," he says, looking straight at Feinstein. "There haven't been any midnight calls about house signs yet." (Smith also ran Feinstein's last supervisorial campaign but had no part in her disastrous 1971 challenge to Joe Alioto.)

Feinstein looks pleased, turning to me, her hand balled into a fist, she explains, "This time, I just feel, if it's meant to be, it's gonna be." The latest mutterings of pollsters put her ahead of Moscone by a nose. At candidates' nights, the two zero in on each other, looking toward the runoff election. Despite her good standing in the polls, she is having trouble raising money: only $66,000 so far, from a variety of SF merchants and developers like Cyril Magnin (an old supporter and campaign chairman), Bechtel, the Bank of America, Harold Zellerbach and developer Gerson Bakar. Moscone has already raised $102,000.

Efficiency-expert solutions

I ask her if she thinks the country is in a depression. She nods yes. "If it weren't for food stamps, the lid would come off this country." Maybe she'll raise the General Assistance from $88 a month? "That's tough, because it's all county money," she says. "When Marin County raised its GA to $150, the number of people doubled."

Instead, she says, she wants to lower the city budget by increasing efficiency and decreasing the number of city workers. She wants to increase jobs by building middle-class housing, reopening the Hunters Point Shipyard and building a scaled-down Yerba Buena Center.

Ten minutes later, at a large Eureka Valley candidates' night, Feinstein fits all she can of her detailed platform into the allotted five minutes. While Moscone and Marks meander around, talking about a new feeling/tone for City Hall, Feinstein is sharp, precise, authoritative. She's full of statistics and efficiency-expert solutions.

First come the scare statistics: violent crime is "tearing our city apart": 17,000 burglaries caused a $7 million property loss last year; homicides increased while arrest rates dropped. Her solution: more cops walking the beat, and bonus promotion points for policemen and other civil servants who live inside city limits. (She doesn't directly attack Police Chief Donald Scott, call for his resignation or demand an end to the expensive and time-consuming vice squad. Former Police Chief Al Nelder co-chairs her campaign.)

Then comes the neighborhood program: Feinstein voted for six neighborhood downzonings. (She doesn't mention her vote to up-zone a portion of Lake Merced, allowing a Gerson Bakar development in 1972.) She plans to sponsor a neighborhood cabinet, which will meet monthly and call department heads on the carpet to straighten out problems. She says she favors "transit first," protected neighborhoods, trees on sidewalks and slowing down commuter traffic (even though she recently voted in favor of expanding the Sutter/Stockton parking garage).

She wants to see a scaled-down Yerba Buena Center, mixing commercial and residential uses, and construction on the Northern Waterfront, in accordance with the BCDC master plan. Hotels, she says, are the city's number one employer of minorities. She also promises to cut the budget and require city workers to submit wage disputes to arbitration, with a forced settlement arbitrated by voters if that doesn't work.

Few original proposals

Feinstein's concern for the city's hotel industry may be partly explained by her own financial holdings: she owns 40% of the Carlton hotel, a share worth more than $100,000, according to her campaign disclosure statement. (She also owns a $110,000 Pacific Heights residence and a share of a medical building valued between $10,000 and $100,000.)

During the question time, she trades shots with Moscone: "It's tough duty to throw three plumbers off commissions when they're all your supporters," she accuses him. He shouts back: "These candidates are attacking me for having labor support. Why, I'd like you to have seen them doing everything they could to get it too."

During a ride without Feinstein in an enormous white Lincoln, Ron Smith asks me what I think. I offer a few remarks about her obvious intelligence and integrity, and then add, "We're in a depression, and I don't think attacking city workers is the solution."

"But she's only talking about a couple of hundred jobs," says Smith, "while Hunters Point Shipyard and Yerba Buena Center could involve thousands." (Redevelopment's own studies show that only 300 permanent jobs will be created by the public section of Yerba Buena.)

We pull up at the Red Roof Cafe in the belly of Pacific Heights, and I go to make a phone call before joining the campaign group. When I rejoin the table, Feinstein's first words are, "We were interrupted during our conversation about jobs." (Later, Smith admits he leaned over to her during my absence and whispered, "Talk jobs!" as any good campaign manager would.)

She tells me she would bring jobs to San Francisco by encouraging Japanese manufacturers to establish assembly plants here; by building up the Northern Waterfront ("$60 million in construction jobs"); by finishing up redevelopment housing projects and building the new sewage treatment plant. We wrap it up for the night.

Her proposals are imaginative, and some sound good. But during her six years on the Board, Feinstein has implemented very few original proposals: she pushed neighborhood downzoning and the anti-city-worker Proposition L, and she sponsors yearly resolutions saying the Embarcadero Freeway should be torn down.

Her record on small-scale neighborhood issues has continued strong. She has supported neighborhood downzoning and legislation forbidding landlords from discriminating against children, and she has voted against St. Mary's and UC Dental School's expansions into residential areas of the Haight. She also voted to save the City of Paris (unsuccessfully), the Goodman Building, and the International Hotel.

But the effects of her new constituency have become more and more apparent. She voted to restrict housing in single-family districts to bona fide families or groups of less than five unrelated adults. (thus hurting Delancey Street in its fight to remain in Pacific Heights). She also voted to regulate street artists, and to send back to committee (that is, kill) a department of consumer affairs. Conservatives have been most pleased by her labor stands: last year she sponsored Proposition L, a Downtown-Association-supported measure designed to set city pay scales by formula and forbid collective bargaining. During the city employees' strike last year, she broke through picket lines to work as an orderly in SF General Hospital, a gesture designed to twang heartstrings and infuriate trade unionists. Feminist groups have reported she's not particularly accessible on humanistic issues. (However, she has sponsored a ballot proposition increasing cer-

tain commissions to five members and requiring that one of them be a woman.)

While working on a story I wrote on Feinstein last winter, she wondered out loud to me on the phone, "People call me a liberal. I wonder, am I?" A special kind of liberal, perhaps: one who has figured out how to support protected neighborhoods and lettuce boycotts without rocking the boat for big corporations.□



PHOTO BY RICK GROSSE

Marks: "None of my opponents are going to out-campaign us."

Marks/Moscone

BY JERRY ROBERTS

"I'm like a pizza," says Milton Marks. "Flat and spread out all over. George Moscone is like a lasagna—very thick in certain areas."

The two dozen well-dressed women and men standing with Marks in the small television store on San Jose Avenue that serves as "Marks for Mayor" Excelsior headquarters chuckle appreciatively and applaud for their man. It's the first time Marks has used this line publicly, and he beams at the response to his joke.

The joke contains at least a shred of truth: it descirbes the kind of voter support each of San Francisco's two state senators needs to win election as the city's next mayor. Marks, a liberal Republican, is caught between Dianne Feinstein's move toward the anti-union downtown establishment and the trade unions' embrace of Moscone as their best hope against post-police-strike resentment of labor. Marks is running with few endorsements from big political organizations, so he must claim large numbers of independent voters and Marks loyalists from every part of the political spectrum—banks and corporations, union, women, minorities, gays, merchants, environmentalists, old people—and from every neighborhood.

Moscone, the liberal Democrat, must count on a big election day turnout from blocs like organized labor, Burton Democrats who always vote, young and newly registered voters and neighborhoods like the Fillmore, the Haight, Mission, Potrero Hill and North Beach. And he must hold his own in the crucial, high-voting precincts of the more conservative Sunset-Richmond-Parkside area.

Milton Marks, a Hubert Humphrey look-alike who has a reputation for waffling on issues, and George Moscone, with his loose-tie/rolled-up-sleeves image and reputation for political slickness, have both been running for mayor for nearly a year. What kind of mayor would each man make? To try to find out, I traveled with both of them as they campaigned in the city, interviewed them about issues, programs and promises, examined financial reports of their campaigns, looked at their state senate records and talked to friends and opponents of both.

George and Milton on the stump

George Moscone sits ensconced in a green stuffed chair on the second floor of the old Victorian that houses the Haight-Ashbury Free Medical Clinic. A short, pleasant acupuncturist from the Far East sits next to him, twinkling. A longhair with a scrubby beard sits across from him, two acupuncture needles stuck in his hands—treatment for a runny nose. A clinic director sits to Moscone's left and says that it will soon be accepted practice to treat heroin addicts with "diet, Yin Yang, equalizing body energies through T'ai Chi movement." Moscone inhales a Marlboro deeply, nods his head and solemnly listens, his right brow arched, his left eye a slit.

He has come seeking votes. An hour earlier, he glibly delivered an off-the-cuff speech about Squeaky Fromme and the US Constitution to the Marina Lions Club. Now, in the Haight, Moscone seems uneasy. He asks dumb questions: "Are you telling me you don't get one dime from the city?"; "What's the difference between heroin and cocaine?" His ideas emerge half-formed: "I hear that from everybody, that methadone is worse."

But still he scores points here. Staff members, clients and street people crowd around to shake hands with the man who wrote the law decriminalizing marijuana. The acupuncturist presents him with a rubber ear with meridians painted on it. A doctor shows him a straw poll of staff members in which he trounces Dianne Feinstein 18 to 6. As he leaves, he draws a big laugh when he looks at a map of the city that shows voting patterns for the 1972 marijuana initiative and says, "Hey, this looks just like a map of my election."

Milton Marks trots up a stone stairway to the rectory of St. Paul's Church and walks, unexpected, into a coffee and cookie reception honoring two nuns. The airy room is filled mostly with older women wearing starchy white and flowered dresses. They look up in surprise. I notice I am the only one with a beard and pony tail, and I try to blend in with the coffee maker.

But Marks plunges in shaking hands with everyone in the room. "Hi, I'm Milton Marks, how are you? Good to see you. Hi, I'm Milton Marks, good to see you." A woman standing next to me whispers, "This is a very small group. He must read the fine print of the paper."

Indeed he does. Marks's schedule folder is filled with small clippings culled from the Progress, the Sun-Reporter and the Sunset Journal which announce community and neighborhood events. With these as a guide, he hustles from neighborhood to neighborhood, passing out campaign cards, shaking hands, telling people to "remember me in November."

From St. Paul's, we drive to Chinatown, where Marks opens a headquarters. At the Quong Fook Tong Benevolent Association building, he is honored with percussion music, firecrackers and a dragon dancer. He passes out fortune cookies; inside, they all say "Milton Marks will be the next SF mayor." He gives a short speech about giving power to the neighborhoods, a keynote of his campaign: "The only way to get our city moving, going, is to take government to the neighborhoods. We're going to see to the problems of this part of the city."

From Chinatown, we hit a Telegraph Hill bingo game where Marks waits until G-47 gives a man a winning card, then shakes hands with 30 people and tells them not to forget him in November. Next we head for the Marina Safeway. Marks passes out cards and shakes hands. He tells me, "My style of operating is not as flamboyant as some of my opponents. But none of them are going to out-campaign us. People say if there was a dedication of a phone booth I'd be there, and it's true."

Campaigns and money

While Marks whirls from place to place like a tornado, George Moscone runs like a well-oiled machine. To win the mayoral election, Moscone hired Don Bradley as campaign manager last December, one month after Bradley finished engineering a big Moscone victory that sent him to a third state senate term. Bradley is a grizzled political veteran of more than 40 election campaigns. He managed Pat Brown's races for governor, California presidential campaigns for Lyndon Johnson and Adlai Stevenson, and the 1973 campaign that defeated district election of supervisors in San Francisco. Now he's getting $30,000 to run the Moscone show, and he's delivering a smooth, professional operation in return.

Moscone's schedule consists of a combination of small receptions and coffees, large dinners and fund raisers, well-publicized walks on busy streets, compulsory appearances at candidates' nights and regular rest periods. It nearly always runs on time. Important endorsements roll in from COPE, SF Tomorrow, the Black Leadership Forum, the ILWU, the Council of Democratic Clubs.

And so does the money. Moscone has already raised almost $100,000, only $26,000 short of the maximum amount permitted for the entire campaign (including the expected December runoff). Moscone's people have raised the amount despite a Moscone pledge not to accept more than $100 from one individual. The self-imposed $100 ceiling is part of a strategy to distinguish Moscone as a "clean" politician who can't be bought by campaign contributions, in contrast to Joe Alioto

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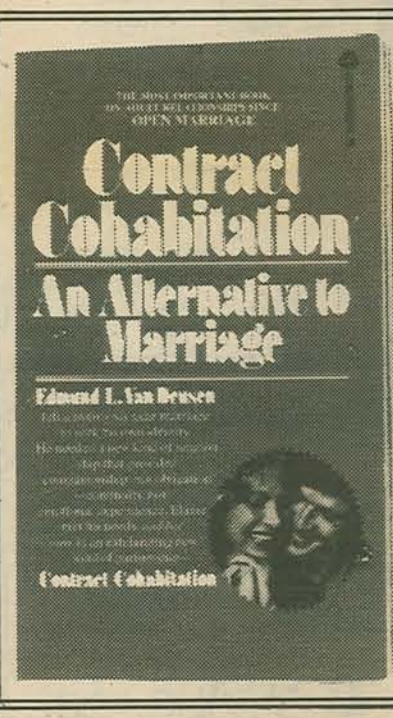
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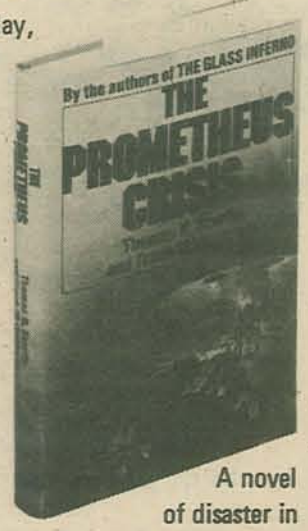


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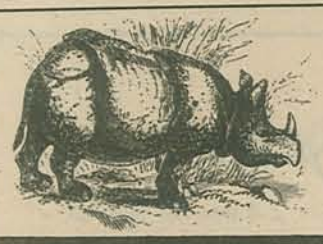
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In Chinatown, Marks is honored with percussion music, firecrackers and a dragon dancer. He passes out fortune cookies that all say "Milton Marks will be the next SF mayor."

who raffled off appointments to city boards and commissions to big spenders in his campaigns.

But even with a $100 ceiling, there are nits to pick. Almost one-third of Moscone's 1,865 contributions are from people who do not live in San Francisco (big names: Hugh Hefner, Leonard Nimoy, Danny Kaye and Burt Schneider, producer of "Hearts and Minds"). "They're friends of George's around the state that he knows from being majority leader," Don Bradley told me. "We couldn't get any better money."

Also, Moscone's records show, several people have in fact kicked in more than $100. Vivian Hallinan has contributed $159.50 (the Hallinan clan—Vincent, Kayo, Pat, Penelope and Vivian have contributed more than $400 combined); school board member Zuretti Goosby $122 and neighborhood activist Sue Bierman, an early Moscone backer, $118. Even Harold Zellerbach gave $100.

According to Moscone's latest money statement, the campaign has spent only $65,000 so far. Assuming that raising the last $26,000 won't be a problem (the unions have yet to ante up), that leaves a $50,000 cushion for the rest of the race. With money in the bank, endorsements and volunteers both coming in, the feeling at Moscone headquarters is one of confidence, despite a recent Moscone poll that shows him running second, two to four points behind Dianne Feinstein. Bob Hartzell, Moscone's scheduling director, told me on Sept. 29, "We know we're at least in the runoff now."

Milton Marks's campaign is poorer, homier and less efficient. As of Sept. 29, Marks had raised only $29,466, the second lowest amount of the five "front-runners." Most of the money has come from executives, professionals and "homemakers." Familiar names: Mortimer Fleischhacker, $500; Ed Daly of World Airways and Babylift fame, $500; J. Peter Cahill of Cahill Investment, $500; $250 apiece from Mel and Richard Swig; $500 from Nelson A. Rockefeller, vice-president of the United States and $50 each from Ted White, Thomas Riley and Adrian Smith, all representatives of "The Good Government Fund," a front group for PG&E.

Marks is paying Sandy Weiner, who ran the anti-Proposition L campaign last year and has worked for both Alioto and Feinstein, to act as campaign manager ($16,400 so far). But many day-to-day logistics are handled by Marks's family. His 17-year-old daughter Carol has taken a leave of absence from her high school senior year to act as his scheduling director. His wife, Carolene, runs part of the phone and mail operations from their Richmond district home and spends a lot of time at downtown headquarters. The working arrangement is apparently a Marks family tradition: on the wall of Marks's dining room hangs an aging newspaper clip headlined "Milton Marks Candidacy for Supervisor Sponsored by Wife in Team Work" which describes the large role that Marks's mother took in a campaign of Marks's father, who served on the Board of Supervisors.

The day I spent with Marks, he floundered around, arriving early to some events and late at others. He was forced to hunt up a taxi in the Excelsior district, went hungry for hours and was constantly asking, "Where is the schedule?"

Going down struggling

Despite the current wisdom that Moscone and Feinstein are home free, Marks insists he's running strong. At an Oct. 1 press conference, Marks lashed out with attacks on both Feinstein and Moscone and predicted he'd make the December runoff. Later he said, "Our surveys showed Dianne and I were just about tied. George was a close third, and it showed Barbagelata and Ertola weren't anyplace." The survey was taken at the time of the police strike.

But money or not, organization or not, old polls or not, it's foolish to count Marks out yet. For one thing, property tax bills going out just days before the election are bound to hurt Feinstein. For another, Marks, a Republican in an overwhelmingly Democratic city, has nevertheless won seven elections since 1958—every one he's run—and he has delivered to his constituents. Along the way, he's beaten very tough opponents: in 1960 he bested George Moscone for an Assembly seat; in 1967 he beat John Burton in a special election for the late Sen. McAteer's 9th district senate seat; and in 1972 he knocked off Sup. Ron Pelosi by 60% to 40% when Pelosi was president of the Board of Supervisors. As even George Moscone concedes, "I will never count Milton out. Milton is absolutely tenacious. He will go down swinging."

Campaign promises and issues

George Moscone has made an issue out of his dramatic promise to demand the resignation of every present city commissioner and board member, many of whom owe their seats solely to their loyalty to Joe Alioto. At least one commissioner, PUC president H. Welton Flynn, is on record as saying he won't quit. Moscone's opponents have charged that Moscone's promise is a sham, both because the mayor lacks the power to fire commissioners who have been appointed to terms and because, they say, he will never fire supporters like Joe Mazzola of the Airport Commission.

Deputy city attorney Robert Kenealey said that, under the city charter, the mayor's power to fire commissioners is limited. Without cause (such as inefficiency, neglect of duty, misconduct) the mayor may fire only members of the Art, Library, Police, Fire, Planning and Human Rights commissions, members of the Board of Permit Appeals and members of the Commissions on Women and the Aged. The mayor may fire members of the Civil Service, Recreation and Parks, Public Utilities and Social Services commissions and the Redevelopment Agency board only for cause. Moscone could fire War Memorial board members and Housing and Parking Authority members with the consent of the supervisors, but it takes a recall election to fire a Port or Airport commissioner, according to Kenealey.

Of those people he could not fire, Moscone says he will "go to the public" to force anyone who's reluctant. What exactly does he mean? "I mean I will call a press conference and say, 'pursuant to my campaign pledge, I've sent out requests for resignations to all of these people. I'm going to keep you posted on what response I receive.' As it wheels down, if I get to Welton Flynn and I have to tell the public 'Mr. Flynn refuses to resign,' frankly, I can't compel him to do it. But I think it's going to be difficult for him. When vibrations come throughout the city and everywhere you go people say, 'What the hell's the matter with you, why don't you do this?' you start getting some messages, I think."

Moscone insists Joe Mazzola of the Plumber's union will be included in his resignation demand: "He didn't sit down and cut a deal with me at any time. The record shows he's been for me sometimes and against me sometimes." Moscone says Mazzola supported Leo McCarthy over Moscone in 1963 when Moscone and McCarthy ran for supervisor and that Mazzola supported Joe Alioto over Moscone for governor in 1974. "As an enemy, Joe's tough," he adds. "As a friend, he's great."

What is Moscone's solution to the city's fiscal crisis, skyrocketing taxes, increasing cost of services, declining quality and quantity of services? Here he sounds a little like Jerry Brown—liberal sentiments and conservative fiscal policies aimed at decreasing people's expectations of government. He wants a program performance budget; a 1% city income tax for everyone who works here; a state law to permit taxing highrises higher than residences; and intensive lobbying in Washington, where he says his relationship with the Burtons will help, and in Sacramento, where he says Alioto and the supervisors have neglected lots of possible funding.

"But even if I do all that well," he says, "I can't promise prosperity for this city. I have to do some very hard things. I mean I'm going to whack some people off, and that's tough to do in periods of unemployment." Does he mean he will lay off city workers? "Yeah, I've got to do that. I've got to whack some people off."

Moscone's stands on other issues: On Proposition B, which would eliminate the crafts pay formula for city workers, Moscone is the only

front-runner to oppose the measure. On Manhattanization and development he is on record as saying his "planning commission will approve no new highrises." He says he opposes both the Hines Pier 45 project and the Simmons Pier 39 project and he says he would oppose further airport expansion. On Yerba Buena, he says he would uphold a majority policy vote of the people on a convention center, and he opposes the Swig/Jee sports arena plan and favors immediate construction and funding of TOOR housing. On police strikes, he flip-flopped after the strike: in early summer he replied on an ACLU questionnaire that police do have the right to strike, but now he says police do not have the right. On PG&E, he says he would propose a $10,000 prefeasibility study on municipalization.



PHOTO BY GEORGE KRUSE

Moscone: "If Flynn refuses to resign, frankly I can't compel him to do it."

Milton Marks has made no dramatic campaign promises like Moscone's. He says he's the best pick for mayor simply because he is open to all sides in working out disputes. "You have to have a mayor who can sit down with business and labor, with environmental groups and non-environmental groups, downtown and neighborhoods, who isn't so one-sided you can't get the problems solved. Dianne cannot sit down with labor. George's support in business you could put in a small room and have lots of space left over. I have support from both groups." He often talks of establishing a number of "mini City Halls," though he doesn't say what power would reside in them.

Passive aggressive support

The main plank of his fiscal program is a move to "put Redevelopment land back on the tax rolls," which I take to mean abandoning existing stalled project plans and immediately selling the land to private developers. He says he would wage "an aggressive campaign to bring back to San Francisco some light industry," though the only incentive he mentions for industry to do so is "some city financing for industrial parks to get them started." He also says he would develop "other sources of revenue." Specifically? "I see no reason why the airport or the PUC should build up huge surpluses." Like Moscone, he wants a program budget, and he wants to "beef up" the mayor's Office of Economic Development. He opposes a graduated real estate transfer tax.

Marks vehemently denies he is wishy-washy on issues. "I have always taken an aggressive stand on every issue," he told me heatedly. What is his position on Proposition B? "I sort of passively support it." On a YBC convention center: "I don't think a convention center needs to be there. I have been told that conventions are helpful to our city. They may not be. I'm not sold or unsold on the question of a convention center." On district election of supervisors: "I'd support it if they were properly drawn. I'm not enthusiastic about them because I'd rather have supervisors responsive to the whole constituency. Let me use myself as an example. I have never found I have a problem to represent all of San Francisco. If you have supervisors who feel the same way, then maybe you don't have to divide our city." On Manhattanization: he favors "a mix of recreational and open space, commercial use, residential use." He favors the Simmons Pier 39 project, the Swig sports arena, airport expansion and TOOR housing. He says, "I have no objection to buying PG&E," but he hems and haws about funding a $10,000 prefeasibility study.

Interestingly, Marks owns between $10,000 and $100,000 worth of PG&E stock, according to the Statement of Economic Interest he filed with the Voter Registrar. He also owns stock in Tenneco (less than $10,000); Pacific Telephone (less than $10,000); Ford (less than $10,000); Bancal (less than $10,000); Crocker National ($10,000-$100,000); and Exxon (less than $10,000). He owns the following mutual funds: Putnam Growth ($10,000-$100,000); American Express ($10,000-$100,000); American Mutual Fund ($10,000-$100,000); National Investors ($10,000-$100,000); and a trust fund valued higher than $100,000. He also owns his house at 55 Jordan in San Francisco (valued at $78,000) and a property in Sacramento valued between $10,000 and $100,000.

According to Moscone's Economic Interest statement, he owns a house at 90 Landsdale Ave. (valued at $60,400) and one-quarter interest in a property in Antioch valued between $10,000 and $100,000.

In the state senate

Rich or poor, there's little indication that either senator is on the take. "Moscone and Marks are two of the cleaner members of the Sacramento senate," a veteran state capital journalist told me. "They vote virtually alike. On a tough issue, Marks will sometimes decline to vote on first roll call. Moscone votes, Marks votes later and stays right with him. They both kowtow to San Francisco labor interests."

Both Moscone and Marks have compiled good liberal legislative records in Sacramento. Since 1970, Marks has had 47 "right" votes in committee and on the floor and no "wrong" votes, according to the California Labor Federation (AFL-CIO). At the same time, Moscone has had 77 "right" votes and one "wrong" vote (a pension reform bill last year). On conservation, Marks has received an 86% rating from the California League of Conservation Voters while Moscone got an 80% rating.

As majority leader, Moscone led the liberal opposition to Ronald Reagan for eight years. Marks frequently voted with the Democrats but would sometimes switch his vote after Reagan had vetoed a measure. One of his finest moments in the Senate came in 1974 when he bucked enormous pressure from Reagan and cast the deciding vote to override Reagan's veto of a bill to keep open the state's mental hospitals, the only time Reagan had a veto overridden.

Both men have compiled good records as legislative authors. Moscone thinks his biggest accomplishment was the state conflict-of-interest and disclosure bill which he authored and steered through the legislature in the wake of Watergate. He also mentions his substantial legislation in the field of nutrition which set up machinery and funding for school lunch and breakfast programs.

Marks is proudest of co-authoring the Rumford Act for open housing, co-authoring the legislation establishing the Fair Employment Practices Commission, setting up the "Little Hoover Commission" and his open government legislation.

Milton Marks is an old-style politician who moves slowly and thoughtfully. He has forged a career of the political principle of compromise. If he wins the election, he will owe it to a broad coalition in which business pays a prominent role. George Moscone has always been an aggressive young turk—one of the youngest supervisors ever elected, one of the youngest state senators ever elected, chosen majority leader in his second year as a senator. He thinks of himself as an "ass-kicker." Marks as mayor would try to "bring us together," while Moscone would probably try to shake up City Hall. Both share a civics-lesson faith that the political system will work if only the right people move the levers.■

Coming up

Next week the Guardian presents our pick of the candidates for:

- Mayor
- Supervisors
- Sheriff
- District Attorney

Plus:

- A guide to the labyrinth of ballot propositions.
- A special-interest profile of incumbents, matching important votes with campaign contributions.
- Strategies to beat City Hall



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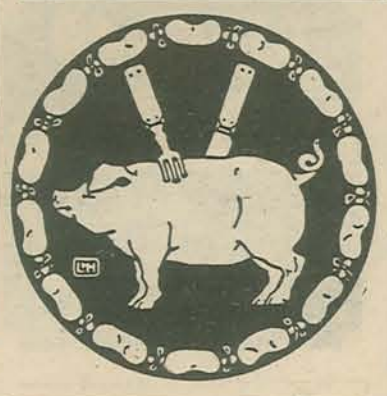
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How the banks and Savings & Loans are

Profiteering on property taxes

The Brugmanns of the Guardian were told suddenly last November by their landlord that he wanted to sell the Sunset house they had been renting from him the past eight years. So they scratched up a down payment and sought a 90% loan (10% down payment) with Citizens Savings and Loan Association, 700 Market.

Bruce Brugmann found that, as a condition of the loan, he had to pay his property taxes to Citizens in 12 installments with his monthly loan payments. Couldn't he pay them directly to the city? No, he was told. Could he then get interest on the property tax money he was paying Citizens? No.

Brugmann, who directed the Guardian's investigation of this tax impound hustle three years ago, argued that it was unfair that he should have to pay his taxes to Citizens, not to the city, and that he couldn't get any interest on his money while Citizens would. No deal. Take it or leave it.

Brugmann scurried about for new advice on the old hustle and found that little had changed, that he and thousands of homeowners still: (1) had to agree to pay the taxes to Citizens if they wanted the loan; (2) the people at the state Savings & Loan Department, which "regulates" Savings & Loans, talked the industry line as if they were doing the Gibraltar Savings ads; (3) nobody, not even the consumer groups, had any information on how to fight this hustle; (4) a new state law was coming on Jan. 1, 1975, but it wouldn't apply to him. Brugmann signed, under protest, the loan papers with the impound provisions.

Since Jan. 1, the Brugmanns have paid $360 in property taxes to Citizens, which means that Citizens has had $360 of Brugmann/City Hall money to invest and get interest on. Thus, the Brugmanns are out several ways: they pay out taxes 12 times a year (instead of twice), they get no interest on this money to Citizens, no discount for paying early, and their expensive city services and higher tax rate reflect the fact that their tax payments to City Hall are delayed.

Multiply this by 30,000 other homeowners in San Francisco, and millions more throughout the country, and you get an idea of the dimensions of this institutional ripoff.

BY STEVE LeMOULLEC AND GAIL SCHONTZLER

Some 30,000 homeowners in San Francisco, and millions more throughout California and 43 other states, are still paying their property taxes to lending institutions along with their monthly loan payments. This subsidy to the Bank of America, Wells Fargo and hundreds of other banks and savings and loan associations amounts to millions of dollars—almost $41 million in SF alone.

Not much has changed since the Guardian's investigative report on this situation ("Profiteering on Property Taxes," 10/18/72), but there is a new state law, enacted Jan. 1, 1975, which prohibits lenders from granting new standard 80% home loans on the condition of impoundment of prepaid taxes and insurance premiums, the source of the lenders' enormous windfall.

The law has changed but the impound hustle still flourishes. The new law is no more than "meaningless paper," according to SF attorney Lynn Carman, who has filed four class action suits against banks since 1972. "Some banks and S&Ls are obtaining waivers from new borrowers," Carman told the Guardian. "They inform the borrowers that they don't have to pay impounds, but most sign it anyway because they believe it gives them a better chance of getting the loan." More: the banks and S&Ls are doing a poor job of informing homeowners of the advantages of paying their own taxes to the city. (See box.)

Here's how this nationwide hustle works in SF: the city collects taxes only twice a year, in April and December. But close to a third of the city's homeowners have to pay their taxes to a bank or S&L because they hold mortgage agreements which require the payments as part of their regular monthly mortgage bill. The banks place this impounded tax money into escrow accounts and put it to work in short term investments earning interest until the semi-annual tax bills are due. But they pay no interest to the homeowners for the free use of their tax money, no discount to the homeowner for paying the taxes early, and no interest to the city on the delayed tax payments.

The Guardian's 1975 summer investigative reporting project again found, as we did three years ago, that this diversion of tax payments:

- Cheats the average homeowner (with a 20% mortgage) out of $800 in interest over the life of a mortgage, according to the 1972 House Banking and Currency Committee.
- Gives the banks and S&Ls more than $40 million annually just in SF in interest-free cash.
- Delays $40 million in tax payments from going directly to the city, which would then collect interest from bank deposits and other investments and, thus provide the city with more revenue available to meet cash flow problems and lower the tax rate in a city so starved for funds it is considering making budget cuts at Laguna Honda Hospital.

The banks had the use of $40.9 million last year in impounds, one-sixth of the city's total property tax collection of $271 million, according to records in the Tax Collector's office. They earned around $801,400 on the impounded money, based on the 1974 average 7.84% yield on short-term government notes (the lowest-risk securities available).

SF loses $3 million

Put another way, the taxpayers would have earned $562,200, or $18 per homeowner in 1974, if the banks and S&Ls had paid them the regular savings account interest of 5½%.

But the Guardian could find, of 22 Bay Area banks and S&Ls surveyed, only two which told us they pay interest, both in the East Bay: Security National and the Co-op's Twin Pines S&L. Four other lenders (Calif. S&L, Crocker, B of A and Citizens S&L) said they would willingly eliminate individual impound accounts on 20% loans whenever borrowers requested it. Eureka Federal S&L, we learned, has recently abandoned its entire impound operation. However, the law still reads that tax payments on loans above 80% must be impounded.

The larger point is that the city, with its dreadful financial problems, doesn't get the immediate use of $40 million in property tax payments and

Decoding bank statements

Nearly all banks and S&Ls, instead of using their advertising/PR programs to inform people on impounds, do their best to obscure the point of impounds and the new state law on impounds.

Example 1: Citizens S&L brochure informs loan applicants that it's "extremely important you pay your taxes on time. Failure to do so violates the terms of the Deed of Trust and places your loan in default . . . As a free service to you, we can include [taxes] with your payments. It then becomes our responsibility to remit on time."

Translation: It's obvious what happens when you don't pay your taxes, but they don't tell you you can now pay your taxes directly to the city on an 80% loan. They say they provide a "free service," but the point is it's costing you because they don't pay you interest on your tax money.

Example 2: Many lending institutions, on the standard mortgage application form sent to the homebuyer for his or her signature, refer to impounds only in a small box beckoning the applicant's "X." It's about as confusing as this box used by Citizens: "Please note that a tax and insurance accumulation account is not required as a condition for a loan . . . except where it is required under Sec. 2954 of the Civil Code of California, or under Sec. 7153.2 or Sec. 7153.8 of the Financial Code of California. Such an account may be established at the applicant's request."

Translation: The "tax and insurance accumulation account" is a euphemism for the impound hustle. All the section references are legal gibberish and refer primarily to FHA and VA loans. (See #6, advice to homeowners.) The point is that the lender can't require impounds once the principal is reduced to 80% and, upon written request by the borrower, the lender has to furnish an annual itemized accounting of money received and disbursed from impound accounts.

The banks and S&Ls are doing a poor job of informing homeowners of the advantages of paying their own taxes to the city.

thereby loses as much as $3 million a year in interest alone.

Harvey Rose, the supervisors' budget analyst, prepared a preliminary study in August that estimated the city would have earned roughly $3 million in 1974 if it had collected (and invested) all the city's property taxes monthly instead of twice a year. However, that amount would have to be trimmed by the approximate $1 million Tax Collector Thad Brown estimates for the increased costs of salaries, postage and processing if the city collected taxes 12 times a year.

If the city's net profit were used to lower the



tax rate, the average SF homeowner (whose property value would be around $33,675, according to the assessor) could have saved around $6 on his tax bill this year. The homeowner whose taxes are impounded monthly lost an average $18 in savings account interest last year. So the question is how the taxpayer would benefit more—by putting monthly installments in interest-bearing savings accounts and earning about $18 a year or paying taxes 12 times a year and saving about $6. The city, with only semi-annual tax collection, loses the $2 million—money that could go to Laguna Honda, or to pay for police raises, a feasibility study on buying out PG&E in the city, more open space, the improvement of the city's physical plant, etc.

Whichever relief taxpayers argue for, the individual property owner still doesn't lose a lot on impounds, but for the banks it all adds up to a multi-million dollar raid on homeowners: about $360 million just for California's state regulated S&Ls, according to the Department of Savings and Loan in a 1975 report. A 1973 Government Accounting Office study estimated nation-wide impounds of taxes and insurance premiums totaled more than $9.4 billion.

'A real service'

"This is a nickel and dime gouge running into the millions that lenders have been getting away with," attorney Carman told the Guardian. "If a black went down to the corner store and stole ten cents, he'd end up in prison, but if you've got enough starch in your collar you can make these bold ripoffs." Carman has suits pending against the B of A, Wells Fargo, Great Western and SF Federal.

Carman's suits, like a batch of similar legal challenges filed in the state, charge the banks with fraud, claiming violations of California law which prohibit trustees of funds (the banks) from gaining any profit from the use of money entrusted to them.

The banks have countered that the money is not held in trust and is in fact included in reported assets, implying they actually own the money when it comes in. But federally regulated S&Ls, not controlled by the state, often include impound funds in their statements of both assets and liabilities to meet their cash flow requirements, according to the US Home Loan Bank Board.

The bankers' arguments in favor of interest-free impounds sometimes border on an absurd twist of paternalism. In a statement to the House Banking & Currency Committee in 1972, a representative of the American Banking Association told Congress, "The discipline created by the regular monthly payment has served as a real service to the customer. Few families are so well organized as to be able to set aside funds regularly on their own." This statement was made when more American families were (and still are, according to the Federal Reserve Board) putting more money into savings accounts than ever before.

But lawmakers have been taken in by claims that the costs of servicing impound accounts offset any real profit earned on investments. Banks and S&Ls across the country make this sweeping argument, but they refuse to release comprehensive accountings of impound cost data.

In 1973, at the request of Congress, the Government Accounting Office embarked on what was billed as the government's first thorough cost/profit analysis of impound accounts. But 83% of the lending institutions responding to the GAO's survey refused to hand over any pertinent cost data, preventing the government from making any reliable cost estimate. (Still, nearly all banks blithely insisted to the GAO that the costs were too high anyway.)

Poor-mouthing on costs

The 127 banks and S&Ls that did provide the GAO with estimates of annual costs to handle impounds gave figures anywhere from just under $3 to more than $12 per account, depending on the myriad accounting methods used. (One unidentified bank reported net earnings of $18.77 per account under one accounting system and a net loss of $1.24 under another.)

A few months before the GAO released its 1973 report, the US Savings and Loan League circulated estimates which claimed the average cost for handling impound accounts was exactly $6.02, which is about the break-even point on an "average" account balance of $400 and a short-term interest rate of 5%. (In 1975, the short-term interest rates have so far ranged from 5-1/4% to 10%.)

Without an accurate accounting of the banks' actual impound expenses, the bankers can get away with poor-mouthing estimates on the high price of profits. The latest attempt to bring out the true cost to banks to service impound accounts is a study now under way by the state Business & Transportation Agency, which began the project after Assemblyman Louis Papan (D-Daly City) asked the agency to settle once and for all the red herring issue of impound costs.

The cost argument has been a major obstacle in the passage of a bill (AB 484), authored by Papan, to force the banks and S&Ls in California to pay homeowners simple 3% annual interest on impounded funds.

When the Assembly approved Papan's bill last June it was the first time an interest-on-impounds bill ever made it through either house in Sacramento. But the bill was temporarily stalled in August in the Senate's Insurance & Financial Institutions Committee by the state's powerful banking and S&L lobby. The bill was stopped—by one vote—because "the committee wasn't convinced that we were making any money," Bernie Mikell, the California S&L Assn.'s lobbyist told the Guardian. But, Mikell added, if the bill should pass after the committee reconsiders it next January, "it won't be profitable" for lenders to continue impounds.

For the last four years, the banks and S&Ls have beaten back attempts in Sacramento to take away their subsidy, while consistently refusing to provide complete information on costs. Papan's staff say this posture has created growing frustration and anger among state legislators, leading ultimately, Papan and his supporters predict, to the necessary support in the Senate and Gov. Brown's office.

Already, in SF, Eureka Federal S&L is turning impound account balances back over to its homeowner-customers in anticipation of "pending government legislation," according to a statement mailed to its borrowers shortly after the US Home Loan Bank Board issued new regulations last June requiring federal S&Ls to pay interest in states which demand the payments. So far, only Connecticut, Maryland, Massachusetts, New Hampshire, New York, and, most recently, Oregon now require lenders to pay interest on impounds to homeowners. Eureka officials declined to comment to the Guardian on the decision to abandon their

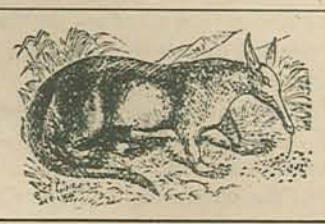
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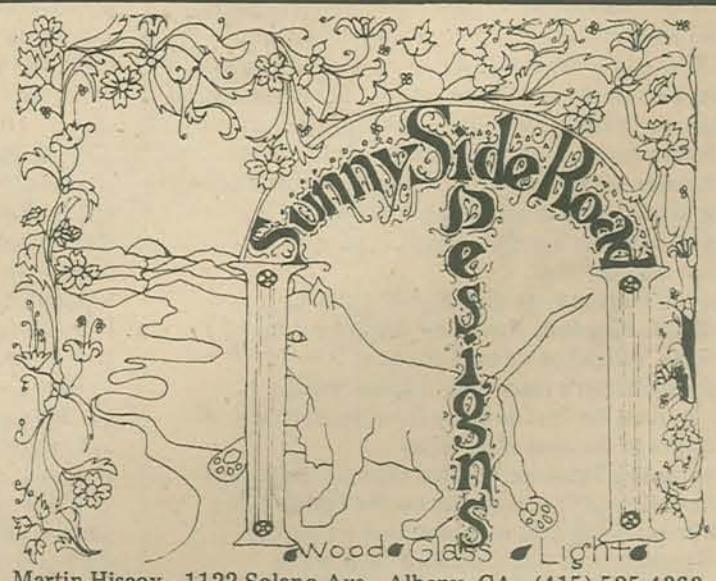
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A continuation of the amazing story of the writer who embarrassed the Examiner and Hearst nationally in 1949 and 1972, and who will be the key witness in a $32 million lawsuit filed by Synanon.

Summary of Parts I and II: After spending 12 years in prison for around 40 offenses committed under a similar number of aliases, Bob Patterson is employed by the Examiner in 1946 apparently through fraudulent means, but maybe not. His employment remains a mystery. Alias "Freddie Francisco," he is used by the Examiner for a column detailing the lives of prominent SF families, especially scandals involved in their affairs. He becomes a pet of high society, dines on the house at expensive restaurants, and rides around town in a car equipped by some unknown higher-up with a two-way police radio. Then Jimmie Tarantino, publisher of a Hollywood-based scandal sheet, spoils it all with the revelation of Patterson's criminal record, kept secret from the public by Examiner management.

Patterson's column is removed from the Examiner. Time magazine makes the story a national scandal. Patterson quickly spends a stipend from Hearst, goes broke, passes bad checks and winds up in prison again for another five years. There he writes officers' training lessons and speeches for the warden. Upon his release prominent people in SF push the Examiner to rehire Patterson.

Reluctantly, and with Hearst Newspapers editor-in-chief, William Randolph Hearst, Jr., playing some unexplained role in negotiations, Examiner president Randolph Hearst rehires Patterson. Within a year, against Hearst's advice, Patterson is a feature writer. Using his artistry as faker, he poses as a bum to demonstrate how easy it is to fleece welfare workers; but later he actually does draw unemployment under false pretenses and is caught at it. In little time Patterson's front-page scandal stories have the Examiner in trouble again. The trouble culminates with a Patterson attack on Synanon that leads to $32 million libel and $50 million criminal conspiracy suits against the Hearst Corporation, the Examiner and some of its key editorial people.

BY BURTON H. WOLFE

Since Bob Patterson's credibility, responsibility and ethics are key testing grounds for Synanon's legal action, he will be asked to explain the circumstances surrounding his fraudulent "Inside China" articles. When Patterson was fired by the Examiner in a front-page August 1972 announcement, everyone thought the China fraud was settled and past history. But, like all other aspects of the Patterson saga, it was not. Already there are new developments, and Patterson promises more at trial time.

Patterson was dispatched to China in the spring of 1972 by Examiner editor Ed Dooley after Patterson himself requested the assignment: this despite the fact that Dooley, as he has admitted under oath, knew Patterson's reporting was "careless" and "less than responsible."

There had been a flurry of interest in the new China following President Richard Nixon's trip there to establish friendly relations. Patterson was the first local newsman to recognize the potential value of an inside China story following on the heels of Nixon's trip. With some reluctance Examiner publisher Charles Gould okayed Dooley's request that Patterson be dispatched to the Far East for the job. The trip was approved without Gould, Dooley or anybody else requiring Patterson to show a visa to China or proof of any kind that he would be able to gain entrance to the country.

Patterson arrived in Hong Kong early in May 1972 and was either there or in China most of that month. On June 12 the Examiner began publishing his five-part series on life inside the nation under Mao. Four of the five parts bore a Canton dateline.

Patterson wrote of his difficulties in obtaining a visa to enter China, of his frustrating encounters with Chinese bureaucrats such as a "steely eyed woman named Miss Lau" who lectured him on deceit and the Vietnam war. He wrote of traveling by train to Canton, sleeping on a "rock-hard" pillow, and being awakened in his hotel room at 7 am by recorded band music to see "all hands bucket out to the streets to do calisthenics." He described an acupuncture operation on his bad hip in a Canton hospital. A typical paragraph in his stories read like this:

"Now, if there are—as alleged—600 million people in the Middle Kingdom, then there are at least that many bikes, with all of them in action at 7 in the morning on Canton's main stem. I know because I peeped at them the first dawning from behind the dun-green drapes of the East Wind Hotel...."

After reading Patterson's series, Chronicle reporter Paul Avery (famed for his stories on the Zodiac killer and a wife-swapping club he penetrated on the pretense of being one of them) decided there was a chance it might be bogus. He has a difficult time explaining why.

According to Tom Ench, a writer for California Living (Sunday supplement magazine of the combined Sunday Chronicle-Examiner), Avery told him the Chronicle was looking for ways to get back at the Examiner for exposing a fraudulent series of articles by Chronicle sports columnist Bud Boyd in July 1960. Boyd had supposedly camped in the wilderness without provisions to describe how a family could survive a nuclear attack by living off the land. But the Examiner's top investigative reporter, Ed Montgomery, discovered Boyd actually fed himself store-bought bread, canned ham and pineapple while chuckling over the stories he was writing about his efforts to survive on wild game and plants. When the Examiner exposed the fraud, the Chronicle was embarrassed nationally.

When I talked to Avery he downplayed the notion that he was part of an ongoing effort by the Chronicle to get back at the Examiner. He explained that he had covered the Vietnam war as a free-lance correspondent, lived part time in Hong Kong and: "It just hit me. By God, it was possible—even probable—that Patterson hadn't gone to China. There was really nothing in the stories that you couldn't have picked up by doing some research or by watching the President's trip on TV." So, Avery decided to investigate, he said, just as a matter of ethics and journalistic service to the public.

According to Avery, he checked with sources that included the State Department, the CIA, magazines, newspapers, Hong Kong Immigration, British Intelligence, China Travel Service and the Chinese Embassy in Ottawa, Canada. From this array of sources, Avery said, he determined that Patterson arrived in Hong Kong May 12, remained in his hotel room drinking and writing his stories till May 15, then enplaned for the USA. Avery reported his story to the Chronicle's publisher and top editors, and they decided to have Herb Caen handle it instead of Avery. By the time Caen began checking, the Examiner's editors had already been tipped off, grilled Patterson and decided to fire him. The announcement was made before Caen could break the story.

According to Examiner editor Ed Dooley, Patterson admitted lying about his entry to Canton by train on a visa. He said that he took a hydrofoil from Hong Kong to Macao, a sampan from there to the Chinese mainland and then a bus to Canton where he blended in with Westerners attending the Canton Trade Fair. Dooley asked Patterson for evidence: names of people who helped him enter illegally, Chinese coins, a receipt from the Canton hospital where the acupuncture operation was performed. Patterson could produce nothing. Dooley decided Patterson had failed to enter China, could not stand the ignominy of returning home without the story he said he would get, and invented it instead.

Unlike Herb Caen, Dooley discounted Avery's research in reaching his decision. When Caen published the story in his column the day after Patterson was fired, he wrote what Avery told him: "that Mr. Patterson flew into Hong Kong on May 12 and out again, to San Francisco, on May 15." But Patterson was able to show Dooley some Hong Kong hotel receipts, that he could not have faked, proving he was there for 19 days, not just three as Avery and Caen reported. That would have given Patterson time to enter China, conduct a brief survey and return. But Dooley could not accept Patterson's explanation, that he got into China illegally, without proof. He told Gould there was no evidence and Gould, determined that the Examiner and not the Chronicle would break the news, hastily wrote "A Statement" and rushed it into print on the front page of Aug. 10, 1972. It read:

"The Examiner hereby repudiates a recent series of articles in which staff writer Robert Patterson described a personal visit to Mainland China. Inquiry by this newspaper has disclosed serious misrepresentation of fact in these articles. Mr. Patterson now admits that he did not enter China legally—contrary to his account in the series published from June 12 to 16. The writer now asserts that he entered China and visited Canton by illegal means. The Examiner is unable to substantiate this claim. The Examiner apologizes to its readers and, regretfully, has terminated Mr. Patterson's employment."

The Los Angeles Times, Newsweek, Time and other periodicals then published their accounts of the scandal based on Gould's "Statement." None of them claimed to have any evidence one way or the other.

To Gould's surprise, as soon as Patterson's fellow editorial employees learned that he had been fired without any kind of hearing that would afford him time to come up with evidence and witnesses to confirm his story, they circulated a petition of protest. More than 30 editorial staffers signed it and it was posted on the newsroom bulletin board.

Chafing at the rebuke, Gould wrote a memo stating that although he had "great compassion" for Patterson and considered him "a friend," he had to fire him because "Patterson lied to me...lied to our editors...lied to our readers." Gould tacked the memo next to the petition on Patterson's behalf. Then he phoned Patterson and his wife to apologize for what he considered the necessity to fire him.

> 'I thought Patterson got a raw deal. He was used by the Examiner as a hatchet man and when the hatchet flew back at them they fired him.'

> 'An ex-con is always an ex-con. He's always under suspicion, and if he gets into trouble nobody will believe him. So, I'm going to prove it all on my own.'

Three years later Patterson was still bitching to friends about the way Gould, to whom he had dedicated his services, had "betrayed" him. He was also still insisting that he would prove his illegal entry into China and redeem himself.

"You must remember," he explained to me during a long chat in his home, "that I have many dimensions to my credo. One of them is an underworld credo [that you don't rat on associates or people who have helped you]. The man who got me to Macao from Hong Kong is a government executive. He makes a little money on the side this way. If I asked him to testify for me, I think he would, even though it would put him in prison. But my credo prevents me from putting him in that position.

"Instead I'm going to have two other men testify for me. They will be flown here all expenses paid. They will explain how I did it. You know, it's so fucking easy to go from Hong Kong to Canton. All you do is take a hydrofoil ferry to Macao, walk down to the beach, pay off a boatman to row you across the river to the mainland, and you're in. I had to do it that way because I couldn't get by the Red Guards, I couldn't get a visa, and I had promised a story and I couldn't stand to come home empty-handed. Nobody from the Hearst organization could get into China. I could because if I know anything, it's how to use illegal methods."

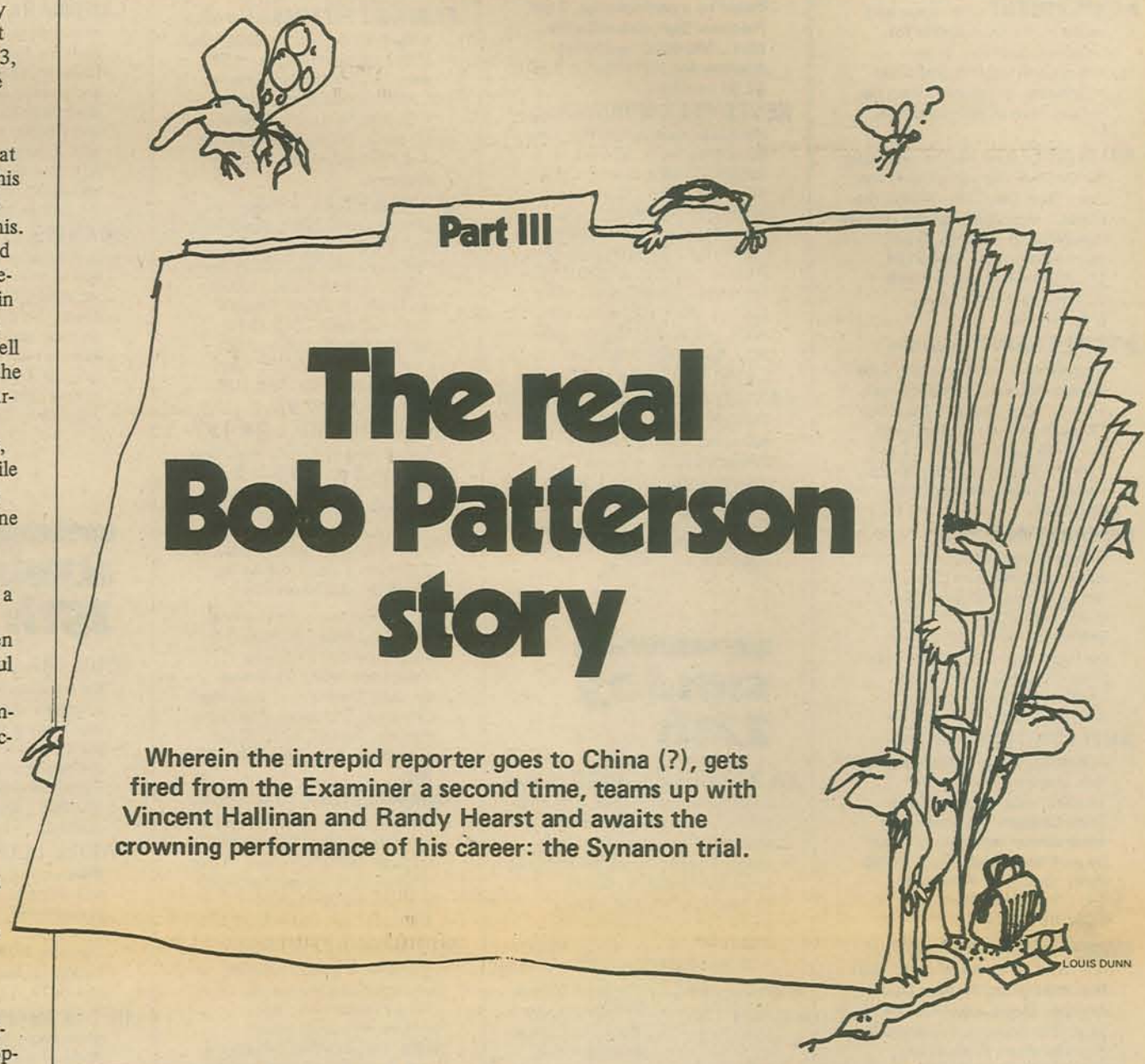
(Note: Examiner reporter Lisa Hobbs, from the Hearst organization, got into China legally in 1965. She was sent there by none other than Charles Gould, who made no complaint when she wrote a partly favorable report about what she saw.)

"Charlie Gould has been a complete hypocrite about this whole thing," Patterson went on. "I should have expected it. When I returned to the Examiner, I set myself off like a delayed time bomb. An ex-con is always an ex-con. He's always under suspicion, and if he gets into trouble nobody will believe him. So, I'm going to prove it all on my own. When I get on that witness stand, I'm going to shock a lot of people."

This time it looks like a libel suit against Patterson and the Examiner will come to trial, and there will finally be a court test of Patterson's accuracy and Examiner editors' ethics in using him for front-page scandals. The only possible obstruction to Patterson's testifying is his health. It is possible that he could die before Synanon's lawsuit comes to trial next year, because he is suffering from several serious diseases that keep him in and out of doctors' offices and hospitals. But even if he does die, it won't matter to Synanon's lawyers. They have already taken Patterson's pre-trial deposition and they say it is "sensational." Whatever is in it cannot be revealed now because it has been sealed by a SF Superior Court judge until after trial time.

The sealing of Patterson's deposition was accomplished by his attorney Vincent Hallinan, who is representing Patterson free of charge. Why? Hallinan had been a lifelong enemy of the Hearsts and the Examiner. After he announced his candidacy for Superior Court judge in 1972 and Examiner publisher Charles Gould printed an editorial painting him as an ex-convict and associate of communists, Hallinan began referring to Gould as "the only man I know whose mother was fucked by a rattlesnake." Why should Hallinan defend a reporter who was somewhat a protege of Gould in a libel complaint that names Gould along with other top people in Hearst and Examiner management? And for free at that.

To get the answer to my question I called on Hallinan at his law office in a restored Victorian house near Civic Center. His answer was in two parts: First, he said, he feels sorry for anyone on the skids. Second, he



said, he saw a chance to use Patterson "to fuck the Examiner for what they have done" to him over the years. Elaborating on the first part, Hallinan explained:

"I think we're all victims of a maligned destiny. I thought Patterson got a raw deal. He was used by the Examiner as a hatchet man and when the hatchet flew back at them [i.e., Patterson's criminal record was exposed] they fired him, and that got him started on the skids again, drinking heavily and passing bad checks and the rest."

Moving from Hallinan's first dubious motive to his second, I got this explanation from him concerning his desire to "fuck the Examiner": he thought that if he represented Patterson, he would be in a position to manipulate the testimony in the forthcoming trial by selling Patterson to Synanon. The way Hallinan went about it is contained in a memorandum, dated Nov. 3, 1972, that Synanon legal director Dan Garrett wrote following a talk they had:

"We conferred in his [Hallinan's] office without the presence of any third party. Mr. Hallinan talked at some length concerning the extreme difficulties of this sort of case, emphasizing that proof of actual malice was needed, and that it would be impossible to do this. He then stated that Robert Patterson was for sale and was in a position to help us establish actual malice because of his conversation with the other defendants in the case. However, he wanted money, and unless we were willing to give him what he wanted, he would sell out to the Examiner. Mr. Hallinan emphasized that the Examiner was courting Patterson and making him various offers of writing assignments, etc.

"He explained that Patterson was without morals, ethics, principles or loyalty of any sort, and that while there was no offer that Patterson testify to anything except the truth, there was no way to keep him in line and prevent his selling out to the Examiner without making an arrangement along the lines suggested....

"I stated that we would not be interested in such a deal. Mr. Hallinan insisted that I fully advise Chuck Dederich, Harry Green and Stanley Fleishman [Green is a famed libel lawyer, Fleishman the most successful anti-censorship attorney in the country; they are sponsors of Synanon and are helping in the forthcoming lawsuits], and advise him [Hallinan] of their reactions. I agreed that I would do so...[Green] stated 'we should not touch it with a ten-foot pole.'... [Dederich's] reaction was the same...[Fleishman's] reaction was the same."

The weirdest outcome of this exchange between supposed adversaries in a lawsuit was that Synanon's attorneys learned from Hallinan about Patterson's drawing $250 a week from the Examiner through its Garrett McEnerney II law firm after Patterson was fired on the front page of the paper for allegedly writing his fraudulent China series. Taking it from there, Synanon's lawyers also became aware that Patterson was ripping off the State Employment Development Department for unemployment compensation at the same time he was getting his $250 a week.

Despite Garrett's rejection of Hallinan's offer, Hallinan continued to badger various Synanon lawyers about making a deal. If Synanon would just offer Patterson the same $250 a week the Examiner was paying him, then Hallinan could convert him from an adverse witness to a favorable one at the forthcoming trial. "I own Patterson," Hallinan explained in another conversation with Dan Garrett.

> 'Patterson won't do anything to hurt the Examiner. He's got this misplaced loyalty toward the Examiner because they made him an important journalist.'

After I reported an incomplete account of these transactions last year, Hallinan became furious at what he construed as a violation of an unwritten code between lawyers not to reveal private bargaining, though he admitted the account was true.

"I went over to see them and talk to them about it," he said, "because, you know, if Synanon can use me or Patterson to fuck the Examiner, that's a gold mine to me. But as it turned out, Patterson wouldn't have switched allegiance anyway. Patterson won't do anything to hurt the Examiner. He's got this misplaced loyalty toward the Examiner because they made him an important journalist, Freddie Francisco, with a column and so on, a big wheel around town.

"I'm not mad about what you wrote. I'm mad at Garrett because of his breach of lawyer's ethics. I'm a vindictive Irishman and when somebody treats me that way I look for a way to fuck them right back. So, now I'm going to fuck Synanon."

He did his best. He tried all sorts of tactics to prevent Synanon's lawyers from taking Patterson's deposition. He filed a document in SF Superior Court complaining that Synanon's lawyers "can wrangle enough liars and perjurers to contradict anything that any defendant may state in a deposition, and hence endanger such witness even though he be telling the complete truth."

Though Vincent Hallinan is one of my heroes and I have admired and respected him for many years, I must doubt that he is telling me the whole story about his defending Patterson free of charge. There is more to it than his two explanations, and it goes back to 1948 when Hallinan was befriended by Patterson, alias Freddie Francisco.

Hallinan became involved in an argument with a private detective, Eugene Aureguy, who was working for SF gambling king Elmer "Bones" Remmer. Apparently it involved a fee that Aureguy said Hallinan owed him. When Hallinan denied it, Aureguy took his complaint to the California State Bar and got a recommendation from the Bar to the California Supreme Court that Hallinan be suspended for a year.

Not long after that Patterson succeeded in luring Aureguy to his apartment, where Aureguy offered him a bribe not to publish adverse stories about Remmer's gambling activities. The Examiner's Pulitzer Prize-winning reporter Ed Montgomery hid in a closet and photographed Aureguy making the bribe offer.

Around this same time Hallinan delivered a new automobile to Patterson and gave him the keys. That's an expensive gift. I wanted to know what these old incidents were all about—I know nothing more than what I have written here—and how they related to Hallinan's free defense of Patterson today.

"We won't talk about that," Hallinan said.

But he did talk about his relationship with Randy Hearst, president of the Examiner, and from what he said I gathered that his beef is no longer with the Examiner, but only with its recently deposed publisher Charles Gould. Hallinan explained that William Randolph Hearst always hated him because of his anti-Catholicism, renegade character and advocacy of socialistic reforms. But Hearst's son Randy does not share that hatred. In fact, Randy arranged to have Hallinan serve as liaison man with Death Row Jeff in negotiations for that convict to become an intermediary with the SLA in the Patty Hearst kidnapping. Hallinan told me he agreed to do whatever he could to save Randy's kidnapped daughter, "for the sake of Randy." Hallinan said he drove with Randy to the California State Medical Facility at Vacaville to visit Death Row Jeff and that on the way, "Randy broke down and cried like a baby and we had to pull over to the side of the road till I got him calmed down."

Hallinan is now friendly with Randy and his wife Catherine, to the extent that he and his son Terence have become principal lawyers defending Patty Hearst. From everything that has taken place in the Synanon pretrial proceedings so far, one concludes Hallinan is trying to help the Hearst side all he can. Synanon's legal director, Dan Garrett, suspected that all along and thought Hallinan was "trying to set a trap" in offering Patterson to Synanon. Hallinan, however, insists that he was sincere, and that in addition to serving his own purposes he was trying to make sure Patterson would be taken care of in his old age. "He was talking suicide and I felt I had to find a way to keep him alive."

I doubt whether any journalist will ever arrive at the truth about these balled-up stories.

Patterson in the meantime has also vowed to protect Randy Hearst in the forthcoming court fight with Synanon. "I have a deep, warm feeling for Randy Hearst," Patterson told me during a long talk in his private barroom. "He is one of the kindest, most wonderful men I've ever known. I feel tremendous gratitude for all the consideration he has given to me, for rehiring me after I came out of prison, for many other breaks. He told me that if he had been running the paper [in 1949], I never would have been fired; and I believe him."

And what about being fired in 1972 for the "inside China" caper? Patterson said that was publisher Charles Gould's doing and Randy did not know Patterson was fired until the announcement was already in the paper. In any event Patterson remains grateful because he is still living on Hearst money.

Awaiting the crowning performance of his career, the Synanon trial, probably to come next spring, Patterson whiles away his time writing a book of reminiscences for Doubleday (so he says), lunching with old friends, caring for his two dogs, keeping company with his devoted wife Kaye, writing articles for Warren Hinckle of City magazine and drinking and drinking: a lifelong vice he will not break, though it has been a key factor in his troubles and his doctor has told him to quit or die soon.

In a statement to his probation officer explaining why he had broken the law a second time around following his dismissal from the Examiner in 1949, Patterson said:

"I am telling you how I, a fairly intelligent man with a clear and painful memory of penalties paid for such crimes, could again back myself into such a dark and dismal corner. Of course, the sharpness of my reasoning processes was materially assisted by the whiskey that I was drinking. Whiskey makes me very smart."

Yet he will not quit. In his barroom, its walls lined with certificates of praise from the Board of Supervisors, the Press Club and the Pope, Patterson drinks enough every day to be classified an alcoholic by any medical standard, recognizes it and goes right on with it.

"I'm told not to drink and smoke cigars," he said. "Well, I've chosen to exert my own Bill of Rights and ignore the doctors, and if I die, then I die."

If it does not happen before he testifies in the Synanon lawsuit, then Bob Patterson, the Examiner's "charming rogue" will have one last chance at making front-page headlines after everyone thought he was finished. He has bounced back before, under extremely adverse circumstances. Who knows what strange twists to his bizarre career remain to be unraveled.■

friday to friday

Calendar by Kit Green. ▶Indicates free admission. Deadline for next calendar: Oct. 15

friday 10th

▶**EXPERIMENT** with music and dance in the great search for creative expression; bring musical instruments and other accessories. Sundown to sun up, Project Artaud, 499 Alabama, SF.

MILITANT Labor Forum celebrates the October revolution with the film, "Ten Days That Shook the World," an account of the Russian struggles and triumph, 8 pm, 1519 Mission, SF, 864-9174, $1/50¢ unemployed and HS students; pre-film dinner, 6:30 pm, $2.

▶**TRIPLE SAINT:** three film versions of a familiar story, with Robert Bresson's "Trial of Joan of Arc," Carl Dreyer's stunning "Passion of Joan of Arc," and the 1948 "Joan of Arc"; 1 and 7 pm, Forum of Library, Diablo Valley College, Pleasant Hill, 687-4445.

ELIZABETHAN TRIO: Laurette Goldberg, harpsichordist, Judith Nelson, soprano, and Rella Lossy, reader, create a theater piece of music and prose composed and written by women over four centuries. In honor of International Womens' Year. 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, $2.50.

ANTI-EVICTION Benefit for Ashkenaz, a folk dance cooperative, presents a host of performers; including the Golden State Cloggers, Bal Anat, and other ethnic varieties, followed by an International Folk Dance Party; 8:30 pm, Ashkenaz, 1317 San Pablo, Berk., 525-9830, $2.

DANCE YOUR FEET OFF, if not more, at a rockin' night with Bay Area faves, the Hoo Doo Rhythm Devils, and Brass Horizon with Rick Stevens. Presented by Pandemonium Productions, 9 pm-2 am, Bimbo's 365, 1025 Columbus, SF, 751-3391, $5 door/$4 advance through Macy's.

DAY PLAY holds a benefit poetry reading with Carol Moscrip, Luis Garcia and Lennatt Bruce, 8 pm, YWCA, 2134 Allston, Berk., 848-1882, $1.

saturday 11th

▶**REVIEW AND RECOGNITION** of women artists in a new exhibit of selected works spanning 400 years. Starts today with a bumper preview including slide talks on Third World women artists, and women artists through history, plus music from Wheels, an early music ensemble, and funky Be Be K'Roche, 11:30 am-4 pm, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881.

▶**COMMUNITY FESTIVITY** at the Mission Resource Carnaval: community organizations sponsor a festival with entertainment from Black Explosion Co., SF Mime Troupe, Sining Bayan, Horizons Unlimited Dance, Teatro de la Gente and many more, plus food, exhibits and information booths. 11 am-1 am, LULAC Center, 3000 Folsom, SF, 826-8650.

▶**"DIA DE LA RAZA":** a conference for women dealing with cultural, social, economic and educational issues as they relate to women in Spanish-speaking communities. Lectures, discussions, and the Cuban film "Lucia." 1-5 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

NONVIOLENT ACTION and social change: a talk on the life, work and ideas of Martin Luther King, by Rev. Will Herzfeld of Oakland; 7:30 pm, First Unitarian Church, Franklin/Geary, SF, 776-4580, $1.

▶**MAYA ANGELOU,** fascinating writer and personality, presents a workshop and book party for her new book of poems, "O Pray My Wings Are Gonna Fit Me Well"; 12:30-4:30 pm, followed by a performance, 9 pm, Rainbow Sign, Grove/Derby, Berk., 548-6580, workshop free/evening performance $3.50/$2.50 members.

NEVER FELT MORE like hearin' the blues, especially when sung by Bonnie Raitt, spirited vocalist on ballads and funky blues and great guitarist, too. With urban poet/singer/pianist Tom Waits. 8 pm, Berkeley Community Theater, Grove/Allston, Berk., dial TELETIX for tickets, $6.50-$4.50. (Also Oct. 12, 8pm, San Jose Civic Aud., 145 W. San Carlos, San Jose, $6.50-$4.50 through BASS.)

TAKING UP THE COLLECTION for Lynne Messinger, whose guitar was stolen: Malvina Reynolds plays a concert, followed by a dance with Shady Ladies Blues Band and the Ways of Meringue, 8:30 pm, Unitarian Church, Cedar/Bonita, Berk., donation.

sunday 12th

LA RAZA HISPANIDAD Festival launches on its three-month fling with a Latin American dance and music festival: program includes Los Hermanos del Paraguay, Estampas Beruanas, Centro Chileno Lautaro and others. 3 pm, Centro Social Obrero, 2229 19th St., SF, 647-8555 for info, $2.50/$2 advance/$1 children.

▶**DADA LIVES** with Anna Banana and the bunch at the great Columbus Day Parade: floats, costumes, entertainment galore. Starts at Civic Center, 1 pm, winding its way via Polk, O'Farrell and Grant to Washington Square for the official reviewing. Call 626-5500 for info.

ENFANT TERRIBLE of songs and piano, the inimitable Ms. Clawdy, everybody's favorite performer; 8:30 pm, Bacchanal, a feminist bar, 1369 Solano, Albany/Berk., 527-1314, $1.

▶**THANKS TO GUTENBERG:** at the Third Annual Printers' Fair, an exhibit of the work of amateur letterpress printers; printing demonstrations and a flea market with printers' items for sale. Noon-5 pm, Tamalpais HS Gymnasium, Miller/Camino Alto, Mill Valley, 388-5493 for info.

RELIEF FOR TIBET and refugees from the proceeds of a benefit concert: Vladimir Pleshakov plays a piano concert of Bach, Beethoven, Chopin and other classics. 4:30 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, $5.50/$3.50 students, srs.

▶**JUST WOMEN** at the opening of an exhibit of paintings and drawings by Jane Guarnieri, with poetry by Jane Gelfand and Lazarus; noon-3 pm. Followed by a community pot luck dinner with music by Lois Ann, 5-7:30 pm, and the folksy sounds of Sandy Darlington, 9 pm; Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805, afternoon free to women only; rest open to all, donation.

"FIERY YEARS" is a full length feature film from China about the struggle of steelworkers for self-reliance; also speakers and singing. Presented by the Committee of October 1, in celebration of the liberation. 7 pm, Commodore Stockton School, 950 Clay, SF, 771-0674, $1, free childcare.

monday 13th

FEMINIST FILMMAKER Nelly Kaplan's "A Very Curious Girl," a very funny and sharp work about a woman who becomes a prostitute in social revenge. 7:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1629, $1.50/$1 students.

SATYAJIT RAY in person, an extraordinary event, presenting two films: "Two Daughters," made in 1961, and "Days and Nights in the Forest," one of his finest, 7:30 pm, Wheeler Aud., UC Berk., 642-1124, $2.50. (Also in person, with a recent film, Oct. 15, 7 and 9:30 pm, Wheeler Aud., UC Berk., 642-1124, $2).

"ROCK AND ROLL ON TV" is the topic of a lecture/seminar by Jerry Pompili of the Bill Graham team, talking about television coverage of rock concerts, using video tapes. 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, $3/$2 members.

SEEDY: you too can get things sprouting once you have the know how on "Growing Your Own Seed," as shown by Craig Dremann of Redwood City Seed Company; 7:30 pm, Ecology Action, 2225 El Camino Real, Palo Alto, 328-6752, 50¢.

MMMMMELISSA (Manchester, that is), brings her sultry songs for a three-day stint, tonight through Wed., 9 pm and 11 pm, the Boarding House, described as a delicatessen-cabaret, 960 Bush, SF, 441-4333, $4.50.

INCOMPARABLE TRIO of Katherine Hepburn, James Stewart and Cary Grant in "The Philadelphia Story," a perfectly honed romp; with "Adam's Rib," Hepburn and Tracy battle in the courtroom. From 6 pm on, Northside, Euclid/Hearst, Berk., 841-2648, $2. (Through Wed.)

PLAY ON WORDS: Grant Fisher and Victor Hernandez Cruz, well established Bay Area poets, read their work. 8:30 pm, Intersection, 756 Union, SF, 397-6061, $1

tuesday 14th

▶**"THE FLOATING MUSEUM"** is Bay Area artist Lynn Hershman's newest piece. Hear her speak about it and her work in a talk: "Public Art in Public Spaces," 4:15 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, etc. 288.

TRAGIC LOVE in "Abelard and Heloise," Ronald Duncan's long running play about the 12th century amour between poet-philosopher Abelard and his student Heloise. Direct from the London stage, in a one-night only performance. 8 pm, Zellerbach Aud., UC Berk., 642-2561, $4.50-$3/$3.50-$2 students.

MONTSERRAT CABALLE, renowned Spanish soprano, is sick, so Rita Hunter, English opera star, is scheduled to replace her in "Norma," which she is due to sing at the Met in November. Standing room only, so get in line early. 8 pm, SF Opera House, Van Ness/Grove, SF, 431-1210, $3 standing, on sale 6 pm.

▶**WRITERS' WORKSHOP:** bring manuscripts to read aloud and talk about: poetry, fiction and non-fiction of any length presented for constructive criticism. Led by Dean Lipton. Every Tues., 7 pm, Lurie Room, Main Library, Civic Center, SF, 771-2683.

▶**ON STAGE:** Berkeley Stage Company, a fine theater ensemble, presents an evening of one act plays from their repertoire, 8 pm, St. Mary's College, Moraga, 376-4411.

LANDMARK WESTERN from Howard Hawks: "Red River," with big John Wayne, Walter Brennan, Montgomery Clift and Joanne Dru. More about the dynamics of leadership and frontier courage than true grit. 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, $1.50/$1 members, srs., under-16s.

HORNING IN: Eddie Henderson, fine trumpeter, plays his melodic jazz with his sextet, featuring Ascending Sunship (Woody Theus) on drums, Pat O'Hearn on bass, and a special mystery guest on keyboards. Through Oct. 19, 9 pm, Keystone Korner, 750 Vallejo, SF, 781-0697, $3.50.

wednesday 15th

SOUR CREAM play "Sour Steam" the virtuoso trio, including Frans Brueggen, Kees Boeke and Walter Van Hauwe, perform a new program in a witty and irreverent concert of music for recorders; 8 pm, Zellerbach Aud., UC Berk., 642-2561, $4.50-$3/$3.50-$2 students.

DANIEL ELLSBERG, Pentagon Papers hero, gives a talk after a showing of the controversial documentary "Hearts and Minds," about American involvement in Vietnam. 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, $2.50.

GET IN SHAPE for winter at a dance-movement class, led by Abbey Rogers; for men and women. Every Weds., 5:30-7 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, 826-8080, 75¢ per class.

AIMEZ-VOUS French Music? A quintet from the SF Conservatory presents a lyrical survey of French music from the 16th to 20th century, including works by Berlioz, Chausson and Dupare, 8 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

"MANGO TANGO" is a program devised and presented by two stunning Bay Area poets: Cyn Zarco, reading from her book "Jambalaya," and Jessica Hagedorn reading from her new work, "Dangerous Music"; 8 pm, Cody's, Telegraph/Haste, Berk., 845-7852, 75¢.

▶**"HISTORY OF WOMEN** in the US" is an extremely well documented slide show by the Sonoma Women's History Collective; followed by a discussion. Noon, UC Berk. Women's Center, Bldg. T-9, UC Berk., 642-4786.

SF FILM FESTIVAL kicks off tonight with MGM's "Hearts of the West," then two films per day, plus in-person tributes and new directors; through Oct. 26, Palace of Fine Arts, Bay/Lyon, SF, 775-2021 for tickets. (See complete schedule, p. 18.)

thursday 16th

"THE DEVIL'S CLEAVAGE" is a new feature length film by the enfant terrible of avant garde cinematography, George Kuchar. He calls it "a mammoth drama of people in a jam," and will be on hand to talk about it. 8:30 pm, Canyon Cinematheque, SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75.

FAVORITE WORKS from Dance Spectrum, including "Facade," a satirical-comic piece, "Counterpoise," set to Prokofiev, and "Golden Rain," all choreographed by Carlos Carvajal. 8 pm, Zellerbach Aud., UC Berk., 642-2561, $4/$2 students.

"THE WORLD OF APU," the final film in Satyajit Ray's Apu trilogy, a masterly film enhanced by a music soundtrack composed and played by Ravi Shankar, 8 pm, Jewish Community Center, 3200 California, SF, 346-6040, $2/$1.50 members, students.

OPHRICH (Office for Political Prisoners and Human Rights in Chile) presents a political forum with a showing of the Chilean film "No Time for Tears"; 9 pm, La Pena, 3105 Shattuck, Berk., 849-2568, $1.

▶**SAVE THE BAY:** a film and discussion about this very bay in SF, and how it hasn't been saved. With speakers from Save the Bay and community groups; noon, Lurie Room, Main Library, Civic Center, SF, 558-3191.

▶**POETS COALITION** presents a monthly library reading; this month John Mathias and Carl Sesar read from their works. 7:30-9 pm, Berkeley Public Library, Kittredge/Shattuck, Berk., 848-2517 for info.

PEARLS OF WISDOM: the language of poetry, represented by poet Anne Perlman, meets the language of science, represented by husband David Perlman, the Chronicle's science correspondent, in an evening of readings; 8 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, $1.50.

friday 17th

INDIAN LIFE on America's northwest coast, chronicled by photographer Edward S. Curtis in 1914 in his only film, "In the Land of the War Canoes," recently reconstructed from original footage, with "Reindeer Tungus," a 1931 documentary made in Manchuria. Benefit for Center for Folk Art. 8 pm, First Unitarian Church, Franklin/Geary, SF, 775-7609, $2.50/$2 students.

WAYS OF MERINGUE, an all woman rock band, shows you what it's all about with their original sounds. 9 pm, Jerry's Stop Sign, 1048 University, Berk., 849-2501.

SOVIET SPECIAL: "The Ballad of a Russian Soldier," a 1960 film by Grigori Chukhrai, is a moving indictment of the chaos of war; a tragic and poetic work. 8 pm, Forum I, De Anza College, Cupertino, (408) 257-5550, $1.

SPREADING THE WORD in the most exhilarating way possible: Polly Grimes thrills everybody at a gospel concert, with the Downings and the Imperials. 6 pm-midnight, Oakland Aud., 10 10th St., Oakl., 273-3186, $4.50.

▶**"HARLEM: VOICES, FACES..."** is a documentary of Harlem life made by a Swedish TV crew, and provoked highly controversial reactions when first shown in New York recently. Followed by panel with black community members. 10 pm-12:30 pm, KQED Channel 9.

ON THE POWER TRAIL: actor Burgess Meredith and composer/musician Charles Lloyd present an evening of theater based on the writings of Carlos Castaneda. 8 pm, Gymnasium, College of Marin, Kentfield, 454-0877, $3.50.

"BIRTH OF A NATION," D. W. Griffith's 1915 opus magnus with Lillian Gish and Raoul Walsh; projected at silent film speed. Singalong Wurlitzer concert, 8 pm, film, 8:30 pm, Avenue Photoplay Society, 2650 San Bruno, SF, 468-2636, $2.

Special Pull-out Section

Fall entertainment 1975

Behind the SF International Film Festival

A high society party, in-person tributes to the great and near great, 11 nights of 'cinema' and a publicly subsidized budget.

BY FRED GARDNER

The 19th annual San Francisco International Film Festival opens Oct. 15 at the Palace of Fine Arts with a $50-a-ticket showing of MGM's "Hearts of the West" (a Hollywood-nostalgic-for-itself comedy) followed by a high society party. Then comes the more serious phase: 11 nights of movies that, for the most part, will never get commercial distribution in the US, and days of tributes honoring film luminaries old and new. There will also be two days of prize-winning shorts.

Although the formula appears to be successful (financially and in terms of plugging San Francisco as a cultural center) critics claim that the festival could better serve its audience if its current directors were replaced by a group with more connections to the local film community.

According to Tom Luddy of the Pacific Film Archive, Vice Chairman Claude Jarman, the festival's chief decision maker, brings no special expertise to the job of selecting films. "They're not film people," says Luddy of Jarman and associate directors Lorena Cantrell and Mark Chase. Luddy told the Guardian that Jarman has moved against students by charging $3 for the once-free afternoon tributes; priced the festival above commercial theaters ($4 for an evening ticket); and systematically ignored the active group of filmmakers, teachers, critics and film buffs who live and work in the Bay Area and who would like to be involved in the festival. Also, the current directors refuse to make public their own earnings from this quasi-public operation ($75,000 of its $175,000 budget comes from the city).

Jarman told the Guardian that how much he makes is "private information." He maintains that the selection of films "hasn't deteriorated" since he and his associates took over the job from Albert Johnson, a popular Berkeley film teacher, in 1973. According to Jarman, charging admission to the afternoon tributes was an economic necessity; and heavy involvement by local filmmakers would be "parochial," whereas the purpose of the festival is to generate "prestige for San Francisco."

The only film festival with a commercial reason for existence is Cannes, which is held in early spring and gives distributors a chance to see and negotiate rights for all the new foreign films. As theater owner Mel Novikoff (the Surf, Clay and Lumiere) explains, "Cannes is a marketplace. A festival like San Francisco exists only to show films which we would not expect to see otherwise." There are three other major American festivals—New York, Atlanta and Los Angeles—and about 12 worldwide.

The SF International Film Festival, the first American festival, was founded in 1957 by Irving Levin, owner of the Metro and Coronet theaters. "Film wasn't being treated as an art form in those days," Levin recalled in a telephone interview. "I felt that filmmakers should be honored." The festival—from the start a two-week event in October—was set up along competitive lines with awards for best picture, best actor, etc. It was held at the Metro on Union Street and in the early years consisted only of foreign films. Levin met the annual deficit himself.

In 1965 the Chamber of Commerce offered to sponsor the festival and Levin bowed out. Albert Johnson, who had previously been a juror at the festival, now became program director and dropped the competitive format. Johnson's key contribution was to organize a program of afternoon tributes which, according to Luddy, "helped justify the existence of the San Francisco festival by giving it something special." Johnson, who considers the classic American cinema to be on a par with the European, brought such figures as John Ford, Walt Disney, Gene Kelly, Busby Berkeley and Hal Roach to the Masonic Auditorium, where the festival was then held, to attend film clip reviews of their careers. These tributes became extremely popular, as did the whole festival. The distinction between "art" and mass-market films was beginning to break down.

The Chamber of Commerce decided that running the festival was more than it could handle, and in 1966 a group of businessmen who were backing Joseph Alioto for mayor took over as sponsors. The most active of them, Raymond Syufy, had connections with Alioto dating back to their college days—and a wife who was willing and able to run the opening night parties. The other backers were Cyril Magnin, Mel Swig, Richard Swig, Robert Naify, Elmo Ferrari and Frank Alioto. They appointed Claude Jarman, a young socialite/businessman who had once been a child actor (he starred in "The Yearling") to administer the business end of the festival. Jarman was also put in charge of opening nights, the only part of the festival the backers regularly attended. Albert Johnson was kept on to select the films and organize the tributes.

"The number of people seriously interested in films was growing rapidly in the late Sixties," observes Luddy, "and the result was a split between the wealthy, ego-tripping culture patrons who financed the festival and the thousands of people, a large number of them students, who were beginning to attend. On a personal level, the split was between Jarman and Albert Johnson." The issue they split over was whether to charge admission to the afternoon tributes.

The tributes had at first been free to students and $1 to the general public. But as they became increasingly popular, Jarman and the financial backers decided to raise the price and charge admission to all. Grover Sales quoted Syufy in San Francisco magazine as saying that charging admission would "get rid of the junk patrons who came without shoes, eating, nursing children, changing diapers, crapping on the floor." Johnson replied that enforcing decorum had nothing to do with charging admission and insisted that the tributes remain free. "Syufy just couldn't stand the sight of all those people not paying," Johnson reminisced to the Guardian.

The issue came to a head, Johnson says, when Jarman instructed the ticket sellers to tell students a given show was sold out and then sell tickets to people with money. "He even put out word through the papers that four or five tributes were sold out," Johnson recalls, "thinking that he could fill the house with paying customers. The result was, our tribute to Martin Ritt [director of

continued next page



Scene from the filming of Claude Goretta's "The Wonderful Crook," a true story about a young man who inherits a factory only to discover he must become a criminal to pay his employees. At the SF Film Festival, Oct. 22, 7 pm.



Scene from "Metamorphosis," based on the story by Franz Kafka and directed by exiled Czech filmmaker Ivo Dvorak.



Dominique Sanda in Luchino Visconti's "Conversation Piece."



A lusty moment from Sergio Nasca's

"Hud" et al.] had a half-full house. That's hardly a tribute. A tribute should be free. Everybody should come and honor the person whose work is being shown. That's the original meaning of the word."

Jarman denies ever having given out misleading information through the box office or the press. He told the Guardian that he considered the free tributes "unfair" because "people would come to the festival, expecting to buy a ticket, and the house would be full." Jarman says that under the admissions policy he introduced in 1973 (after firing Johnson in November 1972), "the festival has become more of a community event. Now everybody who's got the bread can go."

Johnson contends that Jarman "used me to get the Festival going, then figured 'I can do it,' so he let me go. For three years now they have been working from my files, which I left behind, rephrasing my letters and being careful not to tell people whom I had made initial contact with that I was no longer there." According to Johnson, several people honored in recent years, including actress Jeanne Moreau and cinematographer James Wong Howe, might have stayed away if he had advocated a boycott. "But I wouldn't do that," Johnson says. He has been teaching "Third World Cinema" at UC Berkeley. In September he was named director of the Atlanta festival.

Some members of the film community feel that the festival is no longer getting as good a selection of films as it did in the Johnson days. Saunie Salyer, an editor of the journal Women In Film, told the Guardian: "It's not just a question of good taste. Albert used to show films that were having trouble getting distribution because of their form or content or country of origin—not films that had trouble because they weren't that good."

Luddy suggests that distributors who used to send first-rate films to San Francisco out of respect for Johnson now have nothing to do with the festival, and that Jarman has made several "deals with the studios to show films that need publicity."

"Hearts of the West," this year's opener, also kicked off the New York Film Festival in September. Reviews were mixed. Could this be one the MGM publicity department is nervous about? In any case, the SF Festival traditionally opens with a conventional Hollywood film, as if to show what the culture patrons really think of the arty foreign stuff.

This year's festival

The 25 feature films that follow include seven from Russia and Eastern Europe, five from Italy and three from France. (See below for the nighttime schedule.) The films were selected by Jarman, Chase, Cantrell and General Chairman George Gund, scion of the Gund banking family in Cleveland and a director of SF's Redwood Bank, who has a special interest in the Eastern European cinema. Cantrell and Chase chose most of the Western European films when they attended the Cannes Film Festival in May. Only five of the 25 are now scheduled for commercial distribution. Fifteen will be showing for the first time in the US and two ("Echoes of a Summer" and "Metamorphosis") will be having their world premieres. If past experience is any indication, perhaps four or five of the 25 will be memorable films, the kind that are revived in years to come.

Herewith, the schedule of feature films. Each night there will be two features, the first listed at 7 pm, the second at 9:30. Country of origin and directors are given in parentheses. Blurbs in quotes are culled from the festival's press release. ☆ indicates a Guardian recommendation, based on film buffs' word-of-mouth.

THURSDAY, OCTOBER 16

Allonsanfan (Italy, Paolo and Vittorio Taviani). Marcello Mastroianni as "a 19th Century revolutionary in spite of himself."

The Romantic Englishwoman (England, Joseph Losey). "A woman trying to free herself from her husband's fantasies." With Glenda Jackson, Michael Caine and Helmut Berger.

FRIDAY, OCTOBER 17

The Balance (Poland, Krzyztof Zanussi). "A young woman struggles for liberation from her circumstances and from herself."

☆**Chronicle of the Years of Embers** (Algeria, Mohammed Lakhdar-Hamina). An epic following a peasant family from 1939 through 1954. Winner of the Grand Prize at Cannes.

SATURDAY, OCTOBER 18

Mariken (Netherlands, Jos Stelling). "Magicians, virgins and witch hunts during a medieval plague." The Eighth Seal?

☆**Swept Away by an Unusual Destiny in the Blue Sea of August** (Italy, Lina Wertmuller). A poor man and a rich woman are stranded on a desert isle. Whatever they do has angered feminist critics in New York, where the film opened.

SUNDAY, OCTOBER 19

☆**The Orders** (Canada, Michel Brault). A documentary on the suspension of civil liberties in Quebec in 1970.

Conversation Piece (Italy, Luchino Visconti). Burt Lancaster gives a "virtuoso performance" in this "masterpiece" by the director of "The Damned" et al.

MONDAY, OCTOBER 20

The Unfinished Sentence (Hungary, Zoltan Fabri). About an upper-class dropout, set in the 1930s.

☆**Dear Victor** (France, Robin Davis). A comedy about two old men who live together but try to do each other in.

TUESDAY, OCTOBER 21

Fear (Yugoslavia, Matjaz Klopcic). A rich man opens a whorehouse in his home town.

Black Moon (France, Louis Malle). Concerning a "future war between the sexes." What's wrong with the one we've got going now? Malle made "Lacombe, Lucien" and "Murmur of the Heart."

WEDNESDAY, OCTOBER 22

The Wonderful Crook (Switzerland, Claude Goretta). "A young man inherits a factory and finds he must become a part-time criminal in order to pay his employees."

100 Days After Childhood (USSR, Sergei Solovjov). Adolescent love, probably in the imitation-French vein that the Russian bourgeoisie has been mining for 100 years.

THURSDAY, OCTOBER 23

Bride-to-Be (Spain, Rafael Moreno Alba). "Father and son battle for the same woman." With Sarah Miles and Stanley Baker.

A Virgin Named Mary (Italy, Sergio Nasca). "A small village of atheists" suddenly thinks the Second Coming is coming.

FRIDAY, OCTOBER 24

Echoes of a Summer (US, Don Taylor). Richard Harris and Jodie Foster (the tomboy of "Alice Doesn't Live Here Anymore") in an "honest and touching drama."

They Fought for Their Country (USSR, Sergei Bondarchuk). A World War II epic. Rumor has it that the Soviet consulate foisted this one off on the festival.

SATURDAY, OCTOBER 25

Metamorphosis (Sweden, Ivo Dvorak). An adaptation of the Kafka tale by the exiled Czech director.

Out of Season (England, Alan Bridges). "A searing, sex-charged drama" starring Vanessa Redgrave.

SUNDAY, OCTOBER 26

The Devil Is a Woman (England/Italy, Damiano Damaini). "A provocative contemporary fable set within a convent, or is it a prison?" This is supposed to be a real loser.

☆**French Provincial** (France, Andre Techine). "Jeanne Moreau goes from laundress to industrialist."

Here's the line-up of in-person tributes (all of which start at 1 pm): Thurs., Oct. 16, Jack Lemmon. Sat., Oct. 18, Michael Caine. Sun., Oct. 19, Joseph Mankiewicz. Wed., Oct. 22, Louis Malle. Fri., Oct. 24, Gene Jackman. Sat., Oct. 25, Jane Fonda. Sun., Oct. 26, Stanley Donen.

Donen, whose name is probably the least familiar to the public, is a director who was trained as a dancer. He co-directed (with Gene Kelly) "On the Town" and "Singing in the Rain." On his own he has directed "Seven Brides for Seven Brothers," "Pajama Game," "Damn Yankees," "Indiscreet," "Charade," "Two for the Road" and several other films ranging from musical comedies to urbane thrillers.

Mankiewicz is a writer/executive best known for "All About Eve," which he wrote and directed.

The film festival also includes a competition among short films of various kinds. Some 14 shorts judged best in the "Film as Communication" categories will be shown Tuesday, Oct. 21, beginning at 11 am. The top prize-winner is John Korty's version of a John Updike short story, "The Music School." Korty wrote the screenplay (from a story with only

Apples in the gold country: a brief excursion

BY CATHY LUCHETTI

There's no better way to savor the turning season than with a tour of the rickety fruit stands at the Apple Hill Apple Festival. The loosely termed "festival" begins in October and lasts until the last fruit falls in November.

The first stop east along Hwy. 50 — the "Pony Express Trail" — is Placerville, often called "Hangtown" because it once owned the swingingest hanging tree between Sacramento and Virginia City. (It still stands in front of Elstner's Hay Yard on Main Street.) Aside from this cheerful landmark, there's little reason to detour to Placerville, except for the local eateries offering their versions of the famous "Hangtown Fry" (fried oysters, bacon and eggs).

If you decide to stay overnight, the **Raffles Hotel**, 300 Main, (916) 622-4495, is the oldest inn in town. Built in 1915, this three-story, pink brick building raises hopes of a night spent in Wild-West style, but the nonfunctioning fireplace and modernized rooms make proper fantasizing difficult. Doubles are $12-$15 nightly, singles $9.

Seven miles east on Hwy. 50, take either the Carson, Camino, Cedar Grove or Pollock Pines turnoff. Around here, all roads lead to Rome Beauty Apples. Along this 15-mile network of back lanes, you'll discover 30 stands overflowing with apples by the bushel, basket, bag and pound and abounding with tureens of apple sauce, strudel, turnovers, pies and fresh-pressed cider. Amongst the Golden Delicious, Rome Beauty and Red Delicious apples you'll also find Sage honey and persimmons.

Meander along the Apple Hill Scenic Drive and soak up the sunny autumn. You'll see farms selling pumpkins, peas and seasonal produce, as well as Christmas trees. Here's a few spots to watch for:

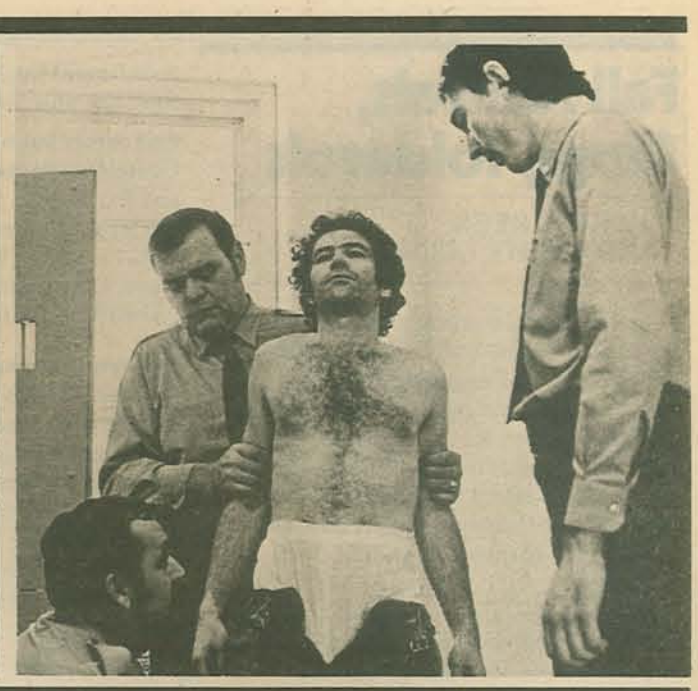
The **High Hill Ranch** lies directly north of the Carson turnoff from Hwy. 50. They sell apples and potatoes and offer trout fishing (in season) and nature walks through the low-lying mountains behind the ranch. Several miles further on Carson Road sits the **Boa Vista Ranch**, which offers apple butter, peas and persimmons. Next, turn north at Canyon Road to reach **Kidd's Inc.** where you can, once again, find apples galore and pick up cheap arts and crafts such as hand-woven place mats and earth-tone ceramics. Directly ahead is the **Miguelgorry Ranch**, again offering arts and crafts contributed by the local housewives and outlying artisans who collect around newly blooming crafts centers such as Mokulumne Hill. Return half a mile down the road and turn back onto Canyon Road East, traveling a mile or so until you reach Larsen Drive, with the **Denver Dan Martin Ranch**, which has pony rides and live music on the weekends (Country & Western, naturally).



"A Virgin Named Mary."



Brothel scene from "Fear" by Yugoslavian director Matjaz Klopcic.



Scene from Michel Brault's "The Orders," winner of the Director's Prize at Cannes.

one line of dialog), directed and did the camerawork for the 25-minute film. It will also be shown on the evening of Oct. 24 before "Metamorphosis."

On Monday, Oct. 20, five winners in the Films-Made-for-TV group will be shown (starting at 11 am), including "Love Among the Ruins," a highly praised drama starring Katharine Hepburn and Laurence Olivier, and "Black Shadows on a Silver Screen," a history of blacks in the American cinema that has not been shown on TV in the Bay Area.

Steven Spielberg, director of "Jaws," has accepted an invitation to appear Thursday afternoon, Oct. 16 at 4:30, to accept a "New Directors" tribute. The festival will also honor new directors Jeremy Paul Kagan ("Katherine") and Karen Arthur ("Legacy") on Oct. 18 and 25 respectively. The new-director tributes and the afternoons of shorts are free. There will also be a free showing of a Russian ballet version of "Anna Karenina," Friday, Oct. 17 at 1 pm.

Festival finances

The Guardian has been trying to analyze the budget of the festival—some 43% of which is provided by the city. Jarman and Chase were willing to talk about where the festival money comes from but were vague about how it's spent. This is the breakdown of the festival's $175,000 estimated income for this year:

Box office receipts (not counting opening night), about $60,000; opening night gala, about $35,000; donations from film companies using city facilities ("Streets of San Francisco" and "The Killer Elite," a feature film), $50,000 +; hotel tax money, $25,000; advertising in program, $5,000+. Total, about $175,000.

Neither Jarman nor Chase listed entry fees from filmmakers as a source of income, although it cost $50 to enter a short in the festival, and there are some 350 entries. $50 x 350 = $17,500.

The festival's major expenses, according to its spokesmen, include travel for the staff and guests; accommodations; office space; "film procurement," including shipping; rental of screening rooms and the Palace of Fine Arts; and salaries. Chase wouldn't say what he got for his nine months' work. Jarman would only say he had "an arrangement with the festival" whereby he stood to "make something if it's a success."

Jarman wouldn't even be specific about how much time he was devoting to the festival. His job as managing director of the two War Memorial buildings (the Opera House and the Veterans Building) is ostensibly full-time. Jarman was given this traditional patronage job by Alioto in July 1974. It provides a salary in the $25,000 range and lots of free time to run the film festival. (Assistant managing director Donald Michalske actually runs the War Memorial buildings, according to several people employed there whom the Guardian has interviewed.)

General Chairman George Gund, who himself takes no salary or expense money from the festival, declined to say what Jarman was making although he admitted the festival was a quasi-public event and relied on $75,000 in city funds. The Guardian asked Jarman, "Doesn't the use of public funds obligate the festival to make public its breakdown of expenditures?" He replied that the festival did indeed forward $25,000 worth of bills to the Chief Administrator's Office at City Hall as per the regulations governing hotel tax money.

Besides being a non sequitur, this pointed up the irrelevancy of the CAO's auditing procedure for hotel tax funds. This money, given to cultural outfits that supposedly bring in tourists, accounts for only a percentage of a given group's budget. Since any operation has a certain amount of bona fide expenses (rent, etc.) that no critic could interpret as excessive, and since the CAO only asks to see bills covering the amount they have contributed, the so-called audit cannot reveal an expenditure that the recipient agency wants to hide. The recipient simply forwards its uncontroversial bills. An item such as an exorbitant salary (the standard way to take a profit in a nonprofit corporation) needn't be reported to the city.

After getting the runaround from Jarman we checked the film festival records on file at the Registry of Charitable Trusts and learned that last year he made $27,600 for running the festival. Jarman reported his average 1974 festival work week was 35 hours, even though he worked full-time at the War Memorial since July 1. This year he has the same festival position. If he makes as much as he did last year, his total salary will exceed $52,000.

Perhaps Jarman can blithely say his salary is "private information" because the San Francisco International Film Festival has, for so many years, been the private preserve of a relatively small elite. This situation may soon change. By next year, Jarman's chief backer will no longer be mayor. At that point, according to Luddy and others, Francis Ford Coppola (who has maintained excellent relations with Alioto) may exert his influence on behalf of a new decision-making structure for the festival. (Coppola is in Cuba, unavailable for comment on his friends' waiting-for-Lefty strategy.) Coppola is a member of the Arts Commission, which would be a logical sponsoring agency for the festival. The public and the film community would then have more input. And the culture patrons could still do their thing on opening night.■

Our pick of the fall events

BY CATHY LUCHETTI

Since the seasons refuse to change with any degree of authenticity or predictability in the Bay Area, we propose changing without them. Instead of dining on pumpkin pie, join the pumpkin pie eating contest in Half Moon Bay. Rather than a night of radio waves at home, zip down to the Exploratorium and rub the boards with Queen Ida and her Rockin' Zydeco Band. Forget "Masterpiece Theater" and go see the Julian Theater struggle for identity and meaning over a shapeless mound on the floor in George Crowe's "The Mound." The Guardian fall entertainment task force has shaken the horn of plenty and come up with the following pick of the entertainment crop.

Boff You! The New Games Foundation pulls another bash, with old summer camp favorites like tug-of-war, pass-the-body and new games straight out of the Whole Earth era. The motto is "play hard, play fair." Bring your own favorite games to add to the fun. Oct. 11, 11 am-4 pm, Northwood Park, Trimble Rd., San Jose. Call 495-3986 for more information.

Sixteen Centuries Too Late but just on time is the theme of the SF Palace of the Legion of Honor's exhibition of unrecognized fourth century women artists; plus modern female vibes supplied by Be Be K'Roche Rock/Latin/Jazz group; slide talks and chamber music by "Wheels" and many more events at this all-women's festival beginning Oct. 11, 11:30 am-2 pm. The exhibit runs until Dec. 28.

Watch "Mad Stork" Hendricks and other burly denizens of the Oakland Raiders establish sudden body contact with the upstart Denver Broncos at the Oakland Coliseum, Dec. 8, 6 pm. Admission $5, $6 and $8.

The 2nd Annual B.Y.O.P. (bring your own pillow) series, presented by the SF Contemporary Music Players, directed by local musicians Jean-Louis LeRoux and Marcelle de Cray at the Grape Stake Gallery, 2876 California/Broderick, SF, 861-6445. It's all new music by such turned-on musicians, playing compositions by John Cage, Andrew Imberie, George Crumb, Peter Maxwell Davies, local composer Maurice Ravel and Darius Milhaud. Mondays, Oct. 20 through December, 8:30 pm. $3.50/$2 students at the door.

Western Bicentennial Folk Festival with more than 100 performers; bluegrass, country, cajun, contemporary, oldtime string music, ethnic folk, blues, ragtime, traditional, with: Arkansas Sheiks, K. C. Douglas, Ray Park, Tolowa Dancers, Los Tigres del Norte, Kenny Hall & Friends, Otis Pierce, Irish Graineog Ceili Band, Flowing Stream, Boris Borisoff, the Nairobian Wranglers (Cecil Williams's group), "Good Ole Persons" and U. Utah Phillips. Oct. 11-13, Fort Cronkhite, Marin, noon-7 pm daily. Free.

Elton John at the Oakland Coliseum, Oct. 19-20, $8.50-$7.50. On Wed. Oct. 24, the Allman Brothers; Gen. Admission, $6.50.

The Great Pumpkin not only exists but is in residence at the Half Moon Bay Art and Pumpkin Festival, where foggy fields of pumpkins are open for browsing and sale (cheap). Pumpkin events begin Oct. 18 at 10 am, with the Great Pumpkin Parade at noon, followed by puppets and a pie-eating contest for under-12s at 2:30 pm, and bigger appetites (over 12) at 4 pm. Oct. 19 kicks off with the Great Pumpkin Carving contest from 10 am-1 pm; pie-eating contest for all at 3 pm; at the IDES Hall, Main Street, Half Moon Bay, off Cabrillo Hwy., 726-4412 for information.

Snap beans, no salt (les haricots, pas sale) is the French Cajun phonetic root of the word "Zydeco." Queen Ida and Her Rockin' Zydeco Band play a musical patois of rub board and accordion, 25¢ at the Exploratorium, Lyon/Bay, SF, Wed. Oct. 22, 8 pm-9pm.

The saga of the West thunders through the dust of the Cow Palace at the Grand National Rodeo, Horse Show and Livestock Expo Oct. 24-Nov. 2. See bucking Brahmas, 240-pound prize pink hogs and bareback daredevils (they careen through the air astride championship ponies). Tickets from $2.50-$6.50. For more info, call the Cow Palace, 334-4852.

The Mound in the Middle alternates between becoming the dome of a church or a bloody battleground in a struggle for the "people's turf," in the Julian Theater's production of George Crowe's "The Mound." Fri., Sat., Sun., Oct. 24-Nov. 2, 8:30 pm at 953 DeHaro, SF. Call 647-8098.

The Footloose Dance Company improvises some of the time to come up with "Moving Violations," "Cross Talk" and their Bicentennial piece, "American Mindscape." Otherwise, this Berkeley-based group will offer demonstrations on Oct. 24, at the Old First Presbyterian Church, Van Ness/Sacramento, SF. Admission $2. Phone 776-5552.

Meet Marilyn, Mickey Mouse and Molinari at the 1975 Beaux Arts Ball, "Saturday Night at the Movies." Conventioneers from Iowa and downtown drag queens mingle in the Hyatt's towering, spaced-out lobby—last year some decidedly straight tourists tried to crash the gates to join the action. Cash awards for creative costuming earn the Ball its reputation as the biggest drag in town. (Judges include Supervisors John Molinari and Robert Gonzales, plus Sheriff Richard Hongisto.) Oct. 25, 8:30 pm, Hyatt Regency, Embarcadero Center, SF. Call 626-0952 for tickets, $8.50 general/$10 with table.

Have a good laugh at death along with the Chicano artists at the Galeria de la Raza Nov. 2-23. Two king-sized altars covered with pan de muertos, toys, cookies and colored ceramics reflect the ambivalent Mexican attitude of scorn and fear toward El Dia de los Muertos (Day of the Dead) at the Galeria, 2851 24th St., SF, 826-9922. Join in the discussions, exhibitions and the how-to-make-masks lectures.

What can we say about Hepburn except that the Cento Cedar is offering ten Hepburn films from Dec. 4-17 in a Katharine Hepburn Film Festival, including such greats as "Morning Glory," "Break of Hearts" and "Spitfire." Discount tickets good for four programs—$6. Bargain matinees until 5 pm. $1.50 at the Cento Cedar, 28 Cedar/Larkin, SF, 776-8300.

Fall festivals, flings, folderols

BY KIT GREEN
AND CATHY LUCHETTI

If you're the celebrating sort, you'll be glad to know that a wide range of festivals, parades and community flings awaits you this fall in the Bay Area and Northern California—from the Annual Butterfly Parade in Pacific Grove and the American Indian and Western Relic Show in San Mateo to the Calistoga Oktoberfest and the La Raza Hispanidad Festival in the city. And if you don't feel like celebrating anything, all right—go ahead and be a martyr. Sit home and be miserable. Mope. See if we care. Just don't blame us.

Daredevil act and other excesses at the Fresno County fairgrounds district fair from 10 am-midnight every day from Tues. Oct. 7-Monday Oct. 19. Admission $1.50 adults/50¢ 6-11 years/under 6 free, to see the rodeo, marionette shows, carnival and agricultural fair.

Swing your partner 'round the floor at the 19th Jubilee Squaredance convention beginning Oct. 10 at the Santa Clara County Fairgrounds in San Jose. Unpack your best old dancing clothes and tune in on the three-day festivities; $5/$2.50 youth. Space for trailers provided.

Wearin' of the green at the annual Irish Festival, events through October: "Feis Eireann," an Irish dancing competition for adults and children, Oct. 10, 2-5 pm, Oct. 11 and 12, all day, Marina Jr. High, 3500 Fillmore, SF, 621-2200 for info, $1.50. The festival culminates with the Festival Ball and Ms. Ireland Contest, formal stuff; Oct. 25, 8 pm-1 am, Jack Tar Hotel, Van Ness/Geary, SF, 621-2200, $5.

Sunset greets the fall at the Irving Street Fall Festival: crafts, ethnic entertainment, community service booths, music, gourmet romps, games; Oct. 11 and 12, 10:30 am-4:30 pm, Irving Street between 9th Avenue and Funston, SF, 861-6915/566-9792 for info, free.

Fall comes but once a year up in Lake County at the Annual Fall Festival, Parade and Bar-B-Que: find out about and meet the local color, eat, drink and be merry. Oct. 11, starts 11 am, Clear Lake Oaks Plaza, Lake County, off Hwy. 20, (707) 263-6131 for info.

New world spectacular at the Columbus Day celebrations (which actually go on for one week) and wind up with the great gaudy gala parade. Starts at Civic Center and proceeds along Polk, to O'Farrell, up Grant to Bush, then to Kearny and Columbus, finishing up at Washington Square for the official reviewing. Oct. 12, 1 pm. The climax to the week is the nautical pageant reenacting Columbus's landing and return to Spain, featuring European monarchy, Columbus, and a full cast of jugglers, mimes and American Indian performers; Oct. 13, noon, Ghirardelli Square/Aquatic Park, SF, 626-5500 for info.

Viva Latino at the tenth annual La Raza Hispanidad Festival, with events, activities, performances and exhibits from October through December. For all events, call Casa Hispana de Bellas Artes, 647-8555, for info. Highlights: Latin-American dance/music festival, with Los Hermanos Reyes del Paraguay, Estampas Beruanas,Centro Chileno Lautaro and other groups; Oct. 12, 3 pm, Centro Social Obrero, 2929 19th St., SF, $2.50 door/$2 advance/$1 children. Flamencos de la Bodega perform at a "Flamenco Juerga," together with Leland Mellott and Amilcar Lobos reading "Streets of Barcelona"; Oct. 19, 4 pm, Mission Adult Center, 362 Capp, SF, $1.50. And don't miss the celebration of the Dia de los Muertos (Day of the Dead), with workshops, exhibits and performances, Nov. 2, call for exact time, Galeria de la Raza, 2851 24th St., SF, free.

Water, water everywhere, but Calistoga forgoes its water for beer at its Oktoberfest: German beer garden atmosphere, traditional food and entertainment from the Oktoberfest Jazz Band, Family Pride, the Napa Valley Folk Dancers, Carlo, Mary and Bob, the Meyerdirk Zither Players and more; Oct. 18, noon-evening, County Fairgrounds, Calistoga, $2/children under 12 free.

Regal Monarch butterflies swoosh through Pacific Grove by the thousands from October to March, but the Annual Butterfly Parade is Oct. 18; festivities begin at Lighthouse Ave., 10:30 am with schoolchildren and a marching band.

Dionysian delights at a Greek Festival sponsored by the Dionysus Greek Orthodox Church: folk dancing, music, barbecue, traditional food, and exotic Greek pastries; Oct. 18-19, noon-evening, Contra Costa County Fairgrounds, 10th Street, Antioch, 754-2122 for info, $4/$2 children under 12.

Tribes of Five presents an American Indian and Western Relic Show: mostly Indians, some local, plus some Anglo dealers. Includes Indian dancers, food, beadwork demonstrations, sand painting, silversmiths, rug weaving and plenty of merchandise for sale; Oct. 25, 10 am-9 pm, Oct. 26, 10 am-6 pm, County Fairgrounds, Delaware/25th, San Mateo, 591-0839 for info, $1.50/75¢ children.

Autumn flowers from the flower society exhibits at the 29th Annual Fall Flower Festival at the Marin Art and Garden Center in Ross, Oct. 25-26. 50¢ admission; call 461-5634 for information.

Back to the old days at the Third Annual Harvest Festival and Country Crafts Market: a mid-19th century style fair, with participants in costume, handmade merchandise, food typical of the period, entertainers including bluegrass, folk singers and dancers, morality plays, melodramas and a medicine show; Nov. 7, 8 and 9; 14, 15, 16, Fri., noon-10 pm, Sat., 10 am-10 pm, Sun., 10 am-8 pm, 625-5500 for info., $1.75/50¢ children under 12. (Also Oct. 17, 18, 19, Sacramento Community Center, 548-5440 for info.)

Cheaper by the season

BY ARLENE BLUMBERG
AND KIT GREEN

Save yourself some money and save yourself a seat. Subscription tickets to area theater and musical events are a bargain that every die-hard culture hound should know about, especially these days, when a real bargain is about as easy to find as filet of passenger pigeon. Check out a few of these:

Berkeley Repertory Theater, 2980 College, Berkeley, 845-4700. The American Season series offers six plays by American playwrights, including "The Iceman Cometh," by Eugene O'Neill, and Tennessee Williams's "Cat on a Hot Tin Roof." Opening play, "Seven Keys to Baldpate," a melodramatic farce by George M. Cohan, runs through Oct. 26. Subscriptions for six plays: $27 Sat./$24 Fri., Sun./$19 weeknights. Single tickets: $5-$3.50.

California Actors Theatre, 50 University, Los Gatos, 354-6057. Eight plays for the price of six at CAT's second season, including season opener, "A Midsummer Night's Dream," Thornton Wilder's "Our Town," and Pirandello's "Enrico IV." Season opens Oct. 17, previews Oct. 15 and 16. Subscriptions: $42-$18, also includes theater newsletter, discounts at certain restaurants and on special events and children's productions. Single tickets: $7-$3.

Oakland Ensemble Theatre, 660 13th St., Oakland, 832-8030. This fine theater company presents a varied season, opening with James Baldwin's "Blues for Mr. Charlie," through Nov. 2, and including "Richard III," "Cotton Club Revue" and two others. Season ticket holders also get newsletter and free workshop performances. Subscriptions: $20 Fri., Sat./$15 Thurs., Sun. Single tickets: $4.50-$3.50.

Berkeley Promenade Orchestra, ASUC Student Union, Berkeley, 642-3125. Nationally acclaimed soloists make guest appearances during the series of eight concerts, starting Oct. 18 with pianist Mona Golabek playing Berlioz, Mozart and Brahms. Concerts take place in Zellerbach Aud., UC Berk., and First Congregational Church, Dana/Channing, Berk. Subscriptions: $15 for entire series of eight concerts/$8 for four concerts in Zellerbach Aud./$8 for four concerts in First Cong. Church. Single

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tickets: $4-$2.50 at Zellerbach Aud./$3 at First Cong. Church/50¢ less for students.

Marin Symphony, Veterans' Auditorium, San Rafael, 456-0800. Series opens Nov. 16 with guest artist Narciso Yepes, guitarist, and includes three other concerts with guest artists. Subscription: $13/$6.50 students. Single tickets: $4/$2 students. And the Marin Youth Orchestra presents a series of three concerts. Subscriptions: $6/$3 students. Single tickets: $2.50/$1.50 students.

SF Chamber Music Society, Box 2673, SF, 421-1000. Six Monday evening concerts at the Fireman's Fund Forum, 3333 California, SF. Series opens Nov. 10 with the Bay Area premiere performance of the Gabrieli String Quartet from London, performing at Lone Mountain College, 2800 Turk, SF. Wine is served during intermission, meet the artists afterwards. Subscription: $24 for six concerts. Single tickets: $4.50.

Zellerbach Auditorium Dance Series, UC Berkeley, 642-2561. Excellent program of dance performances, kicking off with the incredible Alvin Ailey City Center Dance Theater, through Oct. 11; series includes the Hartford Ballet, Bejart's Ballet of the 20th Century, and SF's Dance Spectrum. Save over 25% on single tickets. Series: $21-$17/$16-$12 students.

Critics' choices

MOVIES

BY LARRY PEITZMAN

A Time magazine cover story on "Jaws" the same week Newsweek has a cover on "Nashville"—is this really necessary? As Andrew Sarris of the Village Voice recently noted, "Jaws" and "Nashville" wouldn't be such big deals if there were any other movies around to talk about, but for months these two films have existed in a virtual vacuum.

With the coming of the fall film festivals and the box office Christmas rush, things ought to be looking up for moviegoers. Almost all of Hollywood's biggest starts will be back on view. Al Pacino arrives as a gay bank robber trying to raise money for his lover's sex change operation in "Dog Day Afternoon." Jack Nicholson stars in the screen version of "One Flew Over the Cuckoo's Nest." Diana Ross, absent from the screen since her stunning debut in "Lady Sings the Blues," plays a chi-chi fashion model from Chicago in "Mahoganny," the first directorial effort of Motown magnate Berry Gordy. George Segal spoofs Bogart in "The Black Bird," a take-off on "The Maltese Falcon." Walter Matthau and George Burns are Neil Simon's "Sunshine Boys" and George C. Scott and Anne Bancroft are among the passengers on "The Hindenburg."

A number of stars vie for the Gene Hackman Award, which I will award this fall to the star who makes the most appearances in a single season. Principal contenders: Glenda Jackson, who plays a very strange nun in "The Devil Is a Woman" and a romantic Englishwoman in Joseph Losey's "The Romantic Englishman"; Michael Caine, with Jackson in this last film, as well as in "The Man Who Would Be King," based on Kipling's story; Sean Connery, with Caine in the Kipling tale, as well as with Audrey Hepburn in Richard Lester's "Robin and Marion," about the Sherwood Forest gang in the Middle Ages; Burt Reynolds, in "Hustle" with Catherine Deneuve and "Lucky Lady," with Liza Minnelli and Gene Hackman himself. For box office potential, though, the Hackman Award should probably go to Robert Redford, who plays opposite Faye Dunaway in "Three Days of the Condor" and opposite Dustin Hoffman in "All the President's Men," the Watergate picture which hopefully will end all Watergate pictures.

Redford's films are also in contention for the Michael Todd Award, which goes to the film that displays the greatest star power. For sheer numbers, the award goes to "The Blue Bird," the Russian-American co-production of Maeterlinck's children's story, featuring Elizabeth Taylor, Jane Fonda, Cicely Tyson and Ava Gardner. But if there is any justice, the award for all-star casting must go to "Rooster Cogburn," the western that brings together, however improbably, the screen's most enduring legends, John Wayne and Katharine Hepburn.

In the Auteur Competiton, Senior Division, the only real contenders are George Cukor, who directed "The Blue Bird," and Alfred Hitchcock, who offers, if nothing else, a wonderful title, "Family Plot." However, in the Auteur Competition, Master Class, the competition should be hot and heavy. The defending champion, Ingmar Bergman, weighs in with two entries: a film version of Mozart's "The Magic Flute" and, more typically, "Face to Face," a psychodrama starring Liv Ullmann as a psychiatrist. Second-seeded Francois Truffaut serves up a film about the daughter of Victor Hugo, entitled "The Story of Adele H." The chief woman challenger, Italy's Lina Wertmuller, scores points for the longest title, "Swept Away by an Unusual Destiny in the Blue Sea of August," a film about the class struggle. Bernardo Bertolucci also represents Italy, following the triumph of "Last Tango in Paris" with an epic about life in "1900," starring Burt Lancaster, Robert De Niro, Dominique Sanda, Maria Schneider, Donald Sutherland and Alida Valli. Lancaster appears for another Italian master, Luchino Visconti, in "Conversation Piece," a film with a prophetic title about a family of eccentrics. Louis Malle, elevated to the Master Class by his last film, "Lacombe, Lucien," assays the war between the sexes in "Black Moon." Costa-Gavras delivers another political lecture in "Special Section," about the Vichy regime in France during the Second World War. And Stanley Kubrick, the great American hope, offers the ineffable Ryan O'Neal as the hero of William Makepeace Thackeray's "Barry Lyndon."

Improbable as the casting of O'Neal sounds, this year's Cybill Shepherd Award for Unlikely Casting goes, hands down, to Ringo Starr, who plays the Pope in Ken Russell's "Lisztomania."

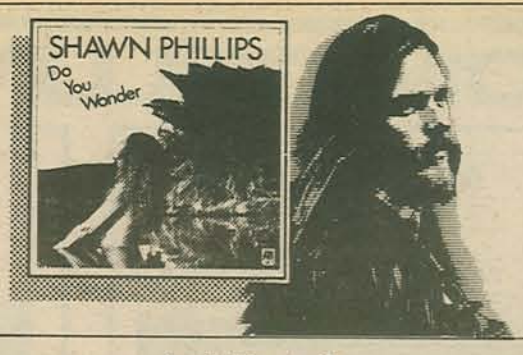
DANCE

BY IRENE OPPENHEIM

The best way to keep informed about what's happening in dance is to subscribe to the San Francisco Bay Area Dance Coalition's Dance Calendar. This monthly publication covers the activities of big and small dance companies on the West Coast, and for $2.50 a year, it's a phenomenal bargain. To subscribe, send a check, money order or bring your payment to the Dance Coalition at 1412 Van Ness, SF 94109. If you feel supportive, $6 a year brings you a membership in the Coalition and includes the Calendar.

Dance events at Zellerbach in Berkeley this year begin with the Alvin Ailey City Center Dance Theater which performs through Oct. 11—highly recommended. The Ailey Company is multiracial and multitechnique, using ethnic, ballet and modern dance. On Oct. 16, SF's Dance Spectrum debuts at Zellerbach with a program that includes "Counterpoise," "Golden Rain" and "Facade." Two weeks later, the Hartford Ballet comes to Berkeley for the first time. This Con-





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necticut company, like the Pennsylvania Ballet that visited last year, is on the ascent. Hartford has a repertoire of ballets new to us and not to be missed by anyone interested in American dance.

On Dec. 6, Bejart's Ballet of the 20th Century plays. No other group is quite like these magnificent ballet technicians from Brussels. You either love them or hate them but either way, get tickets early—they'll definitely sell out. On Dec. 19, Dance Spectrum returns to Berkeley, giving two performances of "Wintermas," their Christmas season spectacle which I find dreary but which many others find inspiring. "Wintermas" plays in SF at the Palace of Fine Arts, Dec. 26 through Jan. 4. Three unusual dance evenings at Zellerbach are "Dance of Tibet," Oct. 23; "Indrani and Company," Oct. 31; and "Chinese Acrobats of Taiwan," Dec. 10 through Dec. 14.

Tickets at Zellerbach range from around $6.50 to $3. Some events however cost more, others less. For information call 642-2561. If you get a ticket voucher for Zellerbach, arrive at least a half-hour early to pick up the tickets. Zellerbach events start on time.

A group from UC Santa Cruz offers premiere performances on Nov. 29 and 30 at SF's Palace of Fine Arts with a performance of "Music and Dance from the Age of Thomas Jefferson." This event, which integrates speech and dance, should be quite exciting. The Old First Center for the Arts devotes four Fridays of its Candlelight Series to dance, 10 pm, $2. The San Francisco Dance Theater appears Oct. 10, the Footloose Dance Company Oct. 24, the Margaret Jenkins Dance Company Nov. 14, and the Gwen Lewis Afro-American Dance Company Dec. 12. Local dancer of classical Indian dance, Ishvani, brings her company the Dance Theater of OM to the Palace of the Legion of Honor's Little Theater Oct. 18 and 19, 2 pm, and the Community Music Center on Nov. 1, 8 pm. The Dance Theater of OM charges no admission for these performances.

The San Francisco Ballet begins its "Nutcracker" in early December; other companies such as the Oakland Ballet and the Marin Civic Ballet follow suit, producing their own profitable versions of this annual "treat." "The Nutcracker is not a ballet," modern dancer Alwin Nikolais once quipped, "it's a disease." The Pacific Ballet offers one alternative, John Pasqualetti's "Alice In Wonderland." This new "Alice" matinees at the Palace of Fine Arts, Dec. 4 through Dec. 21, with the evenings full of Pacific repertory selections. The American Ballet Theater comes to the Opera House in the spring, hopefully with Baryshnikov, so you might start saving your money. The SF Ballet also has a winter/spring season at the Opera House, with a number of new works.

The Xoregos Company, Tumbleweed, Motion and numerous other small dance troupes flex feet and minds throughout the coming months. Watch the Guardian pages for specifics, or get yourself a Dance Coalition Calendar. Small companies can't afford to advertise, and that's where some of the most rewarding dance is happening.

MUSIC

BY ALAN LEWIS

You've heard it many times before, but this time it happens to be true: the Bay Area music scene is experiencing a genuine resurgence. A host of new groups have recently released albums—Pablo Cruise, the Rowans, the Tubes, Crackin' and others. Soundhole, the excellent Marin-based horn band, releases an album soon, as does the man they used to play behind, Van Morrison. Virtually all the old-timers, including many not heard from in a while—like the Sons of Champlin, the Beau Brummels, John Fogerty, Country Joe McDonald and Quicksilver Messenger Service—return with new efforts.

Since promoters consider October and November two of the best months of the year for indoor concerts, autumn is the time to watch for superstars: The Allman Brothers at the Oakland Coliseum Arena Oct. 24, and Elton John due there Oct. 19-20. Bruce Springsteen, whom Rolling Stone hailed as the next Dylan, plays at the Oakland Paramount Oct. 21, followed by reggae superstar Jimmy Cliff sometime in November. The Who is also expected to play here in November, either at the Cow Palace or the Oakland Arena, although nothing is firm yet.

For up-and-coming nightspots, check out the Old Waldorf at California and Divisadero in the city, and the West Dakota at 1505 San Pablo in Berkeley. For several months now, the Old Waldorf has presented high-quality entertainment—including recording artists like John Shine, the Rowans and Andy Kulberg—at remarkably low prices. Their schedule looks good throughout the fall, with appearances by Shine, comedian Terry McGovern, former Butterfield Blues Band members Nick Gravenites and Mark Naftalin and other local lights. The West Dakota quickly gained parity with the more established East Bay clubs, but unlike most of the others—which tend to reschedule house favorites over and over—the West Dakota promises an ambitious and varied lineup throughout the coming months.

Slightly out of the city, look for some extraordinary sounds at River City in Fairfax, a 25-minute drive up Route 101 then down Sir Francis Drake Boulevard past San Anselmo. At heart a pool parlor, River City covers over the tables on weekends for concerts by up-and-coming groups like the Fairfax Street Choir and more established teams like the Grateful Dead who recently spent an evening jamming with a certain Keith Richard of the Rolling Stones.

Further up the coast, on the shores of Tomales Bay, the Marshall Tavern lays down some mean blues and good time boogie in an atmosphere of old sea dogs, great steamed clams and thick Pacific fog. Though it's a long and tortuous trek from the city, the Marshall is worth it—there's no place as goodtime as this in the immediate Bay Area.

Otherwise, the best sounds around come pouring with syncopated regularity out of the many booming discotheques which are popping up like hothouse mushrooms all over San Francisco. The biggest—and most crowded—is Dance Your Ass Off, Inc., on Columbus; for more space and less hustled vibes, try the Mind Shaft on Market, Buzzby's on Polk or the Endup on Harrison, all very exciting, with a decidedly gay bent.

And well worth saving your pennies for are Hoyt Axton at the Great American Music Hall, Oct. 22-23, and the Pointer Sisters at Bimbo's, Oct. 28-29, the super shows this autumn.

For those of you already making plans for New Year's Eve, this year's best bet is the Tubes at Winterland. Other events planned by Bill Graham for the last day of 1975 include Santana and Dave Mason at the Cow Palace and, possibly, the Doobie Brothers at the Oakland Arena.

THEATER

BY ANDREW COHN

This year American theater pays its dues to the Bicentennial. Two major Bay Area companies, ACT and Berkeley Rep, plan largely American seasons, and nearly every other group has scheduled at least one revival of some American classic.

ACT revives William Ball's production of Albee's "Tiny Alice," opening Oct. 3. Then follows Thornton Wilder's "The Matchmaker" ("Hello, Dolly" without the music) on Oct. 7, directed by Laird Williamson; Allan Fletcher's production of O'Neill's "Desire Under the Elms" (Oct. 21); Michael McClure's "General Gorgeous" (Nov. 11); and Jan Jory's production (he's imported from the Actor's Theater of Louisville) of Shakespeare's "The

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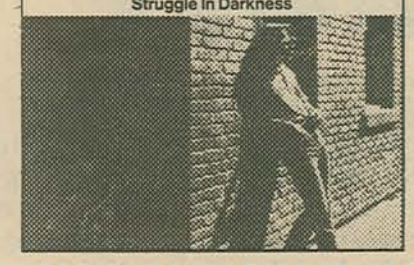
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Entertainment

Merry Wives of Windsor," one of the Bard's more forgettable comedies. They're not bad choices, but the risks seem carefully calculated: the original production of "Tiny Alice" has acquired almost legendary status, "The Matchmaker" is camp, and "Desire Under the Elms," though still harsh, is read by every high schooler. "General Gorgeous" promises most. McClure, whose play "The Beard" was a cause celebre in the Sixties, made his name at the Magic Theater. Last year he was playwright-in-residence at ACT. More recently he has turned to cartoon-style explorations of popular culture ("Gorf"), and "Gorgeous" is similar: "the improbable home life," director Edward Hastings writes, "of a cartoon super-hero includes a too-perfect wife, a set of retired cartoon parents, a panda in the kitchen and an unwelcome visit from the blue arch-villain and his pink assistants."

Berkeley Rep features an all-American season, carefully alternating "heavies" with light comedy. George M. Cohan's "Seven Keys to Baldpate," currently running, gives way to O'Neill's massive "The Iceman Cometh," directed by Michael Leibert, on Oct. 31. The late-night movie classic, "Arsenic and Old Lace," directed by Michael Addison (he staged the rollicking, comic "Much Ado About Nothing" last summer), follows on Dec. 12. Since the company fares better with comedy, and has become more conservative and safe as they've gained increasing acceptance with Berkeley audiences, "Iceman" seems a particularly hazardous and welcome choice. Doug Johnson, the company's strongest actor and its associate director, plays the central role of Hickey.

The most exciting new group is Berkeley's Way Station 99, formed by playwright Drury Pifer and two renegades from ACT's early days, Angela Paton and Robert Goldsby. Their production of "Sticks and Bones" recently went to the Venice Biennale in Italy, and last year they alternated such contemporary classics as Beckett's "Happy Days" and Brecht's "Good Woman of Setzuan" (now finishing its run) with new plays by Bay Area writers, some weak but generally ambitious. They use professional directors and a reasonably strong corps of actors. This fall two plays premiere: Rena Down's "The People vs. Inez Garcia" (opening Oct. 24), based on the transcripts of the trial and directed by the author; and "Electra 2076," an examination of the Electra myth from futuristic perspectives, conceived and directed by Alexander Kinney.

The resident companies, varying greatly in quality, generate enormous energy and take greater risks. The Julian Theater brings back Enrique Buenaventura's one-acts "The Orgy" and "The Autopsy" from Oct. 3 to 12. Opening Oct. 24 is George Crowe's new play, "The Mound," followed in mid-November by the Theater of the Moment, an original music and dance group from the Mendocino area.

The Oakland Ensemble Theater, housed in a handsome building in downtown Oakland, opens on Oct. 3 with James Baldwin's "Blues for Mr. Charlie." An original musical revue, "The Cotton Club Revue," based on the original Cotton Club and written by company director James Stacker Thompson (Maya Angelou has contributed some of her memories of the club), debuts Dec. 5.

Otherwise, The Eureka Theater plans Friedrich Duerrenmatt's "The Marriage of Mr. Mississippi" in mid-November, and the San Francisco Actors Ensemble will do Joe Orton's "Entertaining Mr. Sloan" (Oct. 23). "One Flew Over the Cuckoo's Nest" will "definitely, definitely" close Oct. 26, and a Charlie Brown musical moves into the Little Fox Theater late in November.

BOOKS

BY MICKEY FRIEDMAN

The most interesting volumes on Bay Area publishers' lists this fall are several books of black and white photography that concentrate on specific regions of the country. Scrimshaw Press has recently published *Hills of Home* ($22.50 clothbound), which documents the Ozarks of Arkansas with photos by Roger Minick, etchings by Leonard Sussman and stories by Bob Minick. Joining the fray in November is *Middle West Country* ($20 clothbound) by William Carter. This look at



Marc Arceneauz's new book, coming Nov. 15 from Troubador Press ($2.95).

the Midwest in all its aspects is the big book for fall at San Francisco Book Company. Sierra Club Books has another in this vein with *Thoreau Country* ($32.50 cloth, $9.95 paper). The book, just out, contains photographs of the places Thoreau wrote about, taken around the turn of the century by Herbert W. Gleason. The photographs in Scrimshaw Press's *Kinsey, Photographer* were taken about the same time as Gleason's. This two-volume set of Darius Kinsey's record of life in the logging camps of northwest Washington sells for $150; due out in late October.

Two popular Bay Area books spawn sequels this fall. *Plant Parenthood* ($7.95 cloth, $4.95 paper) is Maggie Bayliss's follow-up to *Houseplants for the Purple Thumb*, which sold half a million copies—101 Productions's biggest single success so far. *The Whole Earth Cook Book 2*, by Sharon Cadwallader, will debut on Nov. 1. *The Whole Earth Cook Book* was a very popular volume for San Francisco Book Company in 1972.

Among the proliferation of guides, a few sound especially intriguing: *The Art & Adventure of Beekeeping* ($4.95 paper) by Ormond and Harry Aebi, an attractive volume from Unity Press, and *Everywoman's Guide to College* ($3.95 paper) by Eileen Gray. *Everywoman's Guide* premieres Les Femmes Publishing, a subsidiary of Celestial Arts in Millbrae.

Coming up in November from Ten Speed Press: *Bonsai: A Guide for Baffled Buyers* ($3.95 paper) by Portia Bohn and Wallace B. Stone, a discussion of how to choose and grow those miniature trees. Sierra Club books brings out *Grassroots Primer: How to Save Your Piece of the Planet, by Those Who Are Already Doing It* ($7.95 paper) in late October. James Robertson and John Lewallen edited this environmental action handbook. *Positive Images* ($4 paper), a directory of non-stereotyped films for children compiled by Linda Artel and Susan Wengraf, comes from Booklegger Press in November. *Positive Images* joins Booklegger's other film directory, *Women's Films in Print* ($4 paper).

Several volumes of memoirs are worth watching for as the season progresses. In November, Glide Publications brings out a second edition of *Jury Woman* ($4.95 paper) by Mary Timothy, jury foreperson at the Angela Davis trial. The first edition sold well under Timothy's own imprint, Emty Press, and this edition is an Emty-Glide co-publication. City Lights Publications introduces two autobiographical volumes: *The Oblivion Seekers* ($2 paper) by Isabelle Eberhardt, the journal of a woman who became a Sufi adept in Algeria; and *The Adventures of a Young Man* ($3 paper), due in November, a journal by John Reed, author of *Ten Days That Shook the World.*

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A Few Program Highlights from The College of Marin

Thurs., Oct. 9 — 8 pm
Paul Ehrlich Lecture, The End of Affluence, Gym

Fri., Oct. 10 — 8 pm
The Elizabethan Trio, Olney Hall

Fri., Oct. 17 — 8 pm
"Visions of Power" with Burgess Meredith & Charles Lloyd
Based on the writings of Carlos Castaneda, Gym

Fri., Oct. 24 — 8 pm
The Denny Zeitlin Trio, Theatre

Fri., Oct. 24 — 8 pm
"Motion" a woman's performing collective, Olney Hall

Sat., Oct. 25 — 2 pm
Dixy Lee Ray Lecture, Nuclear Energy, Gym

Sat., Oct. 25 — 8 pm
Comedian Robert Klein, Gym

Thurs., Nov. 6 — 8 pm
Charles Reich, Author of "Greening of America," The World of Zirkon, Olney Hall

Fri., Nov. 7 — 8 pm
Live concert with singer/composer Judy Mayhan, and feminist comedians The Chamansky Sister, College Center

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SINGLE PARENT Resource Center, a forum for single parents to get together for mutual support, throws open its doors at an Open House. Meet the staff, find out about the program; refreshments and a film and puppet show for kids. Oct. 10, 5-8 pm, 3896 24th St., SF, 821-7058.

ADVANCE ANALYSIS of forthcoming operas: stage director Lofti Mansouri previews "Werther," by Massenet, and/or Giordano's "Andrea Chenier." Oct. 10, 11 am, Peacock Court, Mark Hopkins Hotel, California/Mason, SF, 453-7277.

CLASSICS FOR ALL: SF Symphony Community Concert, third in the series, features Schubert's Symphony #3 and Amy Mary Beach's concerto for piano and orchestra. Oct. 10, 8 pm, George Washington High Aud., 600 32nd Ave./Anza, SF, 861-6240.

GREEN FINGERS AT THE READY for the ninth annual sale of the California Native Plant Society: trees, shrubs, bulbs, wildflowers and succulents just waiting to be carried off. Oct. 11, 10 am-3 pm, Merritt College, 12500 Campus Dr., Oakl., 642-2053/642-1512.

SONATA TIME from Ronald Galen on classical guitar, playing Scarlatti solos, and Boccherini quintets with the Armonici String Quartet. Oct. 12, 2:30 pm, Trinity Methodist Church, Dana/Durant, Berk., 524-8606.

CALIFORNIA COMPOSERS writing in the Bay Area before 1930 are represented in a concert performed by Ron Erickson and Friends, including some fine Bay Area musicians. Oct. 12, 3 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

VINA AND TAMBURA, classical instruments of South India, played by Toby Halpern, recently returned from four years study in India, with Ramon Sender. Oct. 12, 7:30 pm, Church of the Advent, 261 Fell, SF, 431-0454.

BREAKAWAY, a free school for women, opens its fall session. Classes include auto fundamentals, movement, bike repair, massage, video taping and many more. Registration, Oct. 12, 3-4:40 pm, Unitas House, 2700 Bancroft, Berk., 524-3692/849-0836.

MAN AND MACHINE in the powerful frescoes inside Coit Tower: Masha Jewett gives a slide talk on them and on Pioneer Park. Oct. 14, 7:30 pm, North Beach Branch Library, 2000 Mason, SF, 391-9473.

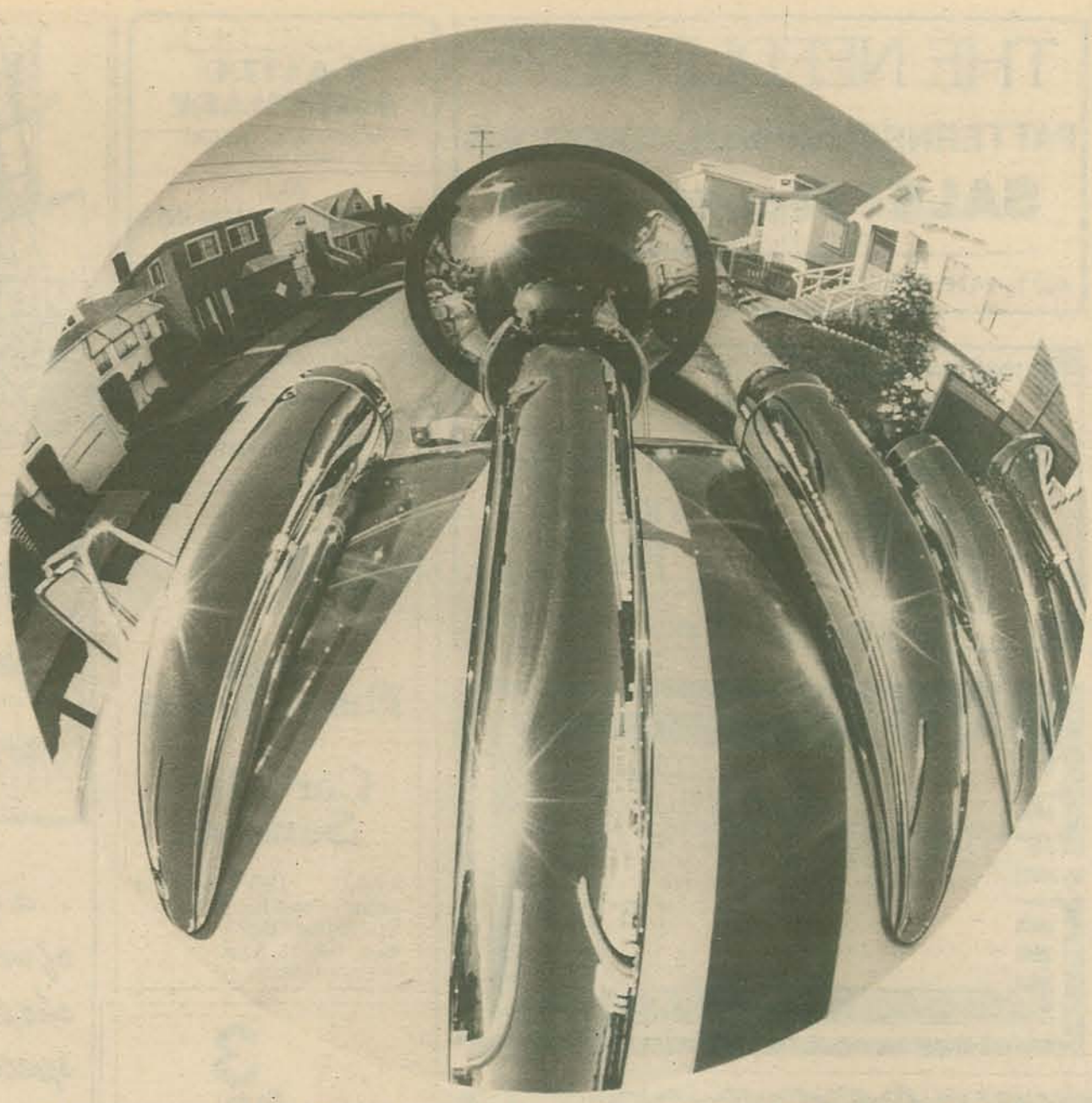
REDESIGN YOUR RECREATION SPACE at workshops sponsored by Golden Gate National Recreation Area: make your own propositions and discuss others' viewpoints. Oct. 14, 7 pm, Cameron House, 920 Sacramento, SF, 556-0560. (Also Oct. 16, 7 pm, Potrero Hill Neighborhood House, 953 De Haro, SF.)

POETRY CENTER sponsors another of its excellent readings: Lawson Fusao Inada and Carol Lee Sanchez read their work. Oct. 15, 3 pm, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2227.

ANTHROPOLOGY takes the stand with William Bascom, director of the Lowie Museum, talking about "African Art from the Lowie Museum," in conjunction with the exhibit there. Oct. 15, 1 pm, University Art Museum, 2626 Bancroft, Berk., 642-0346.

IMAGES OF WOMEN film series continues with "Game," by Abigail and Jon Child, and George Csicskry's well known "Hooker's Ball." Oct. 15, 12:30 pm, SF State Cinematheque, McKenna Theater, Creative Arts Bldg., 1600 Holloway/19th Ave., SF, 469-1629.

FILM FESTIVAL FREEBIE: USSR film version of the ballet "Anna Karenina," a US premiere, in color. Oct. 17, 1 pm, Palace of Fine Arts, Bay/Lyon, SF, 921-9968.



▶THE MYSTIQUE OF THE CUSTOMIZED TRUCK: photo realist paintings by Steve Akana in a one-man show, through Nov 1, Phoenix Gallery, 257 Grant, SF, 982-2171. (Open Tues.-Sat., 11-6 pm.)

FALL SEASON STARTS for the SF Conservatory of Music Orchestra, playing a concert of Glinka, Varese, Mozart and Beethoven. Oct. 17, 8 pm, Palace of the Legion of Honor, Lincoln Park, SF, 564-8086.

EXTENDING THE SOUND SPECTRUM by exploring the relation of the voice to the body: Joan La Barbara, avant garde vocalist and composer, gives a lecture/demonstration of three works. Oct. 17, 3 pm, University Art Museum, 2626 Bancroft, Berk., 642-0436.

QUEEN OF THE MET, Beverly Sills, stars in Donizetti's opera "Roberto Devereux," filmed in performance at Wolf Trap. Oct. 12, 2-4:30 pm, KQED Channel 9.

COUNTERSPY CONVENTION broadcasts, if you can't make it to the event: Oct. 10, 8:30 pm-10:30 pm, Oct. 11, 9 am-noon, Oct. 12, 8:30-11 am, KPFA 94 FM.

first bay area comic art convention, oct. 11-13

Overground meets Underground at this year's first Bay Area Comic Art Convention, Oct. 11-13. Fantasy freaks and serious students of the art can take off on three days of panels, films, discussions and just plain gasp to gasp reading. Rub elbows with more than forty professional artists and writers, including the cream of national and Bay Area visionaries. Dare to enter the Kingdom of the Unknown!

Some highlights of the schedule:

Sat., Oct. 11:
Convention opens 10 am with a keynote address and slide show by comic art historian Bill Blackbeard and Dick Lupoff, on the origins of comics. Followed by an in-depth discussion by Jack Katz of his epic fantasy "First Kingdom," with a preview of the third installment.

4 pm: Wimmen Cartoonists Panel has an all star cast, including Lee Marrs, Trina Robbins, Sharon Rudal, Shelby Sampson, and more.

6 pm: Showing of "Neverwhere," a film fantasy not to be missed.

7 pm: John Remida, of "Spider Man" fame, talks about his views.

Sun., Oct. 12:
This is really the big day, so be prepared.

9 am-2 am: Continuous films.

10 am-8 pm: Panels of artists, writers and devotees talk, demonstrate and remonstrate.

3 pm: Cartoon Concert with Vince Bode; slides and voices of "Cheech Wizard" and "Deadbone."

8 pm: Gala masquerade contest with prizes: undoubtedly the social event of the season.

9:30 pm: Belly dancing exhibition.

10:30 pm: Charles Biscuit Band supplies the sounds.

Mon., Oct. 13:

11 am: Watch your favorite artists eat at a brunch party ($4 extra).

2 pm: Panel on the "Golden Age of Comics," plus films.

6 pm: End.

And don't think that's all: there's also a continuous art exhibit, a collectors' room with first editions and the like for sale, and an auction of the most coveted items. Magic, eh?
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Info from 783-5028 after 5 pm.



weekend events

WEEKEND OCT. 10-12

KPFA COUNTERSPY CONVENTION takes the lid off the CIA with a weekend long series of discussions, workshops, panels and speakers including Michael Harrington, Ron Dellums, John Marks, Tom Hayden, and special phone link up with Philip Agee. Oct. 10, 7 pm, California Hall, Polk/Turk, SF; Oct. 11 and 12, 9:30 am till late, James Lick Jr. High, 1220 Noe, SF, 431-9256/848-6767 for info, $7.50 for three days/$3 any single day.

NAWTROUPEE INTERPITERS, a Black theater troupe from Los Angeles, together with the George Jackson Tribunal, present the dramatized prison letters of George Jackson. Oct. 11, 8 pm and Oct. 12, 2 pm, Benjamin Franklin Jr. High, Scott/Geary, SF, 552-2507, $1.50.

▶INDIAN SUMMER CELEBRATIONS at the First Annual Irving Street Fall Festival; arts and crafts, exotic dancing, music, entertainments, games, gourmet delights. Oct. 11 and 12, 10:30 am-4:30 pm, Irving St. between 9th Ave. and Funston, SF, 861-6915.

OMNISCIENCE: no matter what you think about them, computers are here to stay. Find out all about them at the mammoth Computer Expo 1975: workshops, seminars and demonstrations, continuous films, contests, prizes and literature. Oct. 9, 10, 11 and 12, 10 am-5 pm, Lawrence Hall of Science, UC Berk., 642-5132, 50¢.

ASSERTIVENESS TRAINING for women: a two-part workshop, using video as a feedback technique; led by Carol Beaver. Oct. 10, 7-10 pm, and Oct. 11, 10 am-5 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112, $5.

▶EXPLORING FOLK MUSIC at the Western Bicentennial Folk Festival, an abundant celebration of all the variations of ethnic and folk music in California. Oct. 11, 12 and 13, noon-7 pm, Fort Barry/Cronkite, off Hwy. 101 in Marin Headlands, 556-0111 for info, sponsored by Golden Gate National Recreation Area.

WEEKEND OCT. 17-19

IN PERFORMANCE: Kenny Burrell and his quartet liven up the weekend with their exciting jazz sounds. Oct. 17 and 18, 9 and 11 pm, Rainbow Sign, Grove/Derby, Berk., 548-6580, $3.50/$2.50 members.

▶LOCAL AMATEUR PHOTOGRAPHERS show their work at a photographic celebration sponsored by Golden Gate National Recreation Area. Oct. 18 and 19, 9 am-4 pm, winners get their just rewards from Imogen Cunningham in person, Oct. 19, 1 pm, Fort Mason, foot of Franklin/Bay, SF, 556-0111 for info.

BAROQUE AND JAZZ are the order of the weekend at 1750 Arch: Janet See plays flute and William Pepper plays harpsichord in a program of both unpublished and better known baroque works, Oct. 17, 8:30 pm; Straight Ahead Jazz, a quartet led by Michael White, one of the leading jazz violinists in the country, performs Oct. 18, 7:30 and 9:30 pm, 1750 Arch, Berk., 841-0232, $3/$2.50 students, srs.

EASTERN PROMISE from Ishvani and the Dance Theater of Om, a troupe presenting classical and original dances, and interpretations of the folk fables of India in a classically stylized and visually glorious format. Oct. 18 and 19, 2:30 pm, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, donation.

BRING YOUR OWN PILLOW to ensure comfort at a performance by Birnam Wood of "The Jailor's Daughter," a play with music, in which Shakespeare's "Two Noble Kinsmen" is translocated to a Western jail with Civil War veterans. Oct. 17 and 18, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk., 731-2608, $2.

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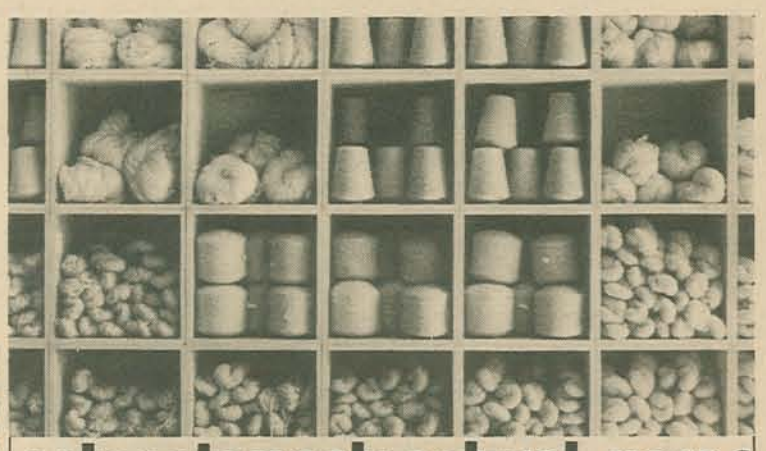
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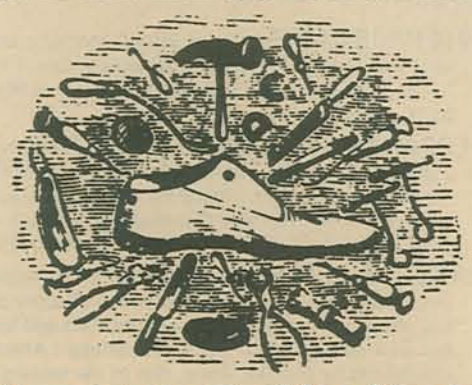
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**EL ZARAPE ROOM,
3349 23rd St., SF, 282-1168,
10 am-10 pm Sun.,
Tues.-Thurs.; 11 am-3:30 am
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If you accept the local examples of Mexican cuisine as a fair cross-section, then you have to believe that Mexicans eat nothing but variations on tortillas served with limp salads, mushy beans and exploded rice. You also can't help but believe that our friendly neighbors to the south drink a lot of beer. The funny thing is that, to a large degree, this is all true. I spent some months in Mexico a while back and mostly I ate either beans and rice or rice and beans. And I drank a lot of beer.

If that was all there was to Mexican food I would probably have hot-footed it back to Mexicali-Calexico and headed for a good hamburger in Kansas City. But there were moments—in the fondas at the marketplaces and under jalapas along the beachfronts—where, by nothing more than serendipity, I'd find spectacular local dishes which were as unique to Mexico as the cheeseburger is indigenous to America. So few of these dishes have found their way to America that it came as a real thrill to browse over the menu in El Zarape and find beloved words like camarones, albondigas and mole which brought back happy memories of drunken debauches in cantinas and heroic battles with the fabled Revenge of Montezuma.

El Zarape is certainly better designed than most of the Bay Area's Mexican restaurants. Blue decorative tiles surrounded by wood borders make for soothing tabletops, in heavy-duty contrast to the incredible blacklight scenes of the Mexican countryside that surround a blacklight Aztec calendar on the back wall. Not a poster mind you, but a full-size carved calendar with menacing day-glo serpents. Which is about as far as proprietor Francisco Venegas has allowed funk to creep into his El Zarape. Everything else, including the liveried waiter, is in the best of taste, which brings me, circuitously, to the food.

Overwhelmed by El Zarape's choice of 26 dinners, I'll start with the excellent guacamole, a bit stiff at $1.75 for a smallish portion, but very fresh and good with chunks of avocado floating about with the tomato and onion—it's hard to resist licking out the bowl. If you order a dinner, the next course will be a botana, a snack which runs to tasty little meatballs or fried chunks of fish in batter; then a soup with rough-cut chunks of potato, carrot and what-not swimming in a beefish broth.

At the top of the dinner choices are the six camarone (prawn) dishes, served on enormous plates with the ubiquitous sides of rice, beans and salad. Ignore this filler for the moment and sate yourself upon camarones rellenos estilo Cozumel ($4.75), giant prawns split, then stuffed with crab, wrapped in bacon, then broiled —a dish worth betraying your family for. Or indulge in the camarones alcaparrados estilo Campeche ($4.25), a healthy portion of butterflied prawns covered with a palate-sizzling sauce of tomatoes, capers, onions and olives. There are also prawn dishes empanizado (breaded, $4.25), al mojo de ajo (in garlic sauce, $4.25), a la parrilla (grilled in butter, $4.25) and, inexplicably, camarones Hawaiianos (well, with pineapple, $4.75).

Though it's hard to tear away from the spectacular camarone dishes, I will admit the mole poblano to be the best I've ever tasted outside of Oaxaca. Mole is an acquired taste (like calamata olives and cottage cheese)—at heart it's a thick sauce of bitter chocolate and pureed chilies; from there it's a field day for any chef to add tomatilloes, raisins, garlic, almonds, whatever. In mole poblano the sauce covers a juicy breast of chicken, at once overwhelming the tastebuds and enhancing the bland taste of the chicken. Frankly, I'd choose a mole over an orange sauce anytime for subtlety and complexity of flavor.

Though the camarones and mole are the superstars of El Zarape, all the dishes are fascinatingly good—from the noble costillas de ternera adobadas al carbon (shortribs cut thin, marinated in a chili sauce then charcoal broiled, $4) to the homely enchiladas Suizas (tortillas filled with chicken in green sauce, covered with sour cream and Swiss cheese, $3). If you go to El Zarape to eat enchiladas, however, you should have your taste buds examined.



Cover photo from "Eating Out with the Kids in the East Bay."

Ess, meine kinder, ess

**EATING OUT WITH THE KIDS IN THE EAST BAY
by Gail Kramer and Carole Meyers, Oakland, 1974, available from Carole Meyers, P. O. Box 146G, Sunol, Ca. 94586, for $2.50 plus 35¢ tax and postage.**

A few weeks ago, a single mother called me at the Guardian office to complain irately that a particular restaurant that I had recommended refused to serve her when she arrived with her toddler. The restaurant (a primarily gay operation) turned her away saying that it didn't have facilities for children—high chairs, booster seats, children's portions—and wasn't really interested in a prepubescent clientele. Where, this concerned mother bemoaned, can I feed my tad and myself, without his running amok and my dying of tastebud failure?

I recommended to her, and further recommend to you, a little homemade book called *Eating Out with the Kids in the East Bay*, by Gail Kramer and Carole Meyers, a pair of Berkeley schoolteachers who decided that motherhood should not stand between them and a good meal. They've tracked down an odd group of restaurants, many of which you'd never expect to serve anything to children.

They begin by giving basic rules for seating children in restaurants ("sit them on your lap . . . as a last resort"), speak about the clever uses of the goodie bag, then bemoan the absence of every child's favorite food from standard menus—the peanut butter and jelly sandwich. Then they get into their selection of restaurants by ethnic groups and ranging from the sublimely practical to the culinarily ridiculous.

Certainly all children would love and could be easily accommodated in McDonald's, the Copper Penny and the International House of Pancakes; those are obvious. But who would have suspected that Emil Villa's Hickory Pit has 12 booster seats, serves a children's portion of ribs and has a strawberry cream pie kids just can't get enough of? Or that O Mei, that paragon of Szechwanese cooking, offers two high chairs and six booster seats—kung pao prawns for the kiddies? And, though it's an interesting idea, I've never met a two-year-old who could abide sushi, though the book suggests five Japanese restaurants.

At the utterly ridiculous extreme is Chez Panisse, one of the finest French restaurants this side of the Left Bank. The toddler that enjoys oysters broiled in sorrel sauce, duckling in cerise sauce and chicken stuffed with pistachios should be working for Robert Ripley. And the parent who would spend the $8.50 prix fixe for dinner should be sternly reminded of the world's starving children (as my parents never failed to remind me when I railed at my porridge). Kramer and Myers seem to realize this since they end their review saying "don't bring the kids . . . it's too cramped and worth getting a sitter for."

They also provide a chapter on San Francisco—which deserves a whole book—and traveling chapters on Big Sur, Yosemite and Ashland, Oregon, which includes suggested motels and inns. And they offer some final pieces of advice to restaurant managers, which we grownups wouldn't half mind either: "Wouldn't it be nice if every restaurant had a cookie jar . . . and some extra napkins as a matter of course . . . or even a special area sectioned off with toys . . .?"

The goober of Union Street

**THE PEANUTS RESTAURANT,
1919 Union St., SF,
563-7808.
Noon to 10/10:30 pm, Mon.-Sat.;
2 pm to 5 pm, Sunday**

For a long time I've prattled on about how less is more, how restaurants with the proportions of a shoe box inevitably serve better food than those that match the Pentagon for floor space. Usually I'm right; when I'm wrong I find myself eating my words with greater relish than the meal that penury forced me to force into my gullet. With great regret I have to admit that I've found another tiny-that-said-I-can-but-couldn't.

The Peanuts restaurant in the midst of Union Street should sit on the sunny side of a new and bright discovery: it's certainly tiny with only eight two-person tables and a low ceiling which makes it seem even smaller. It's a very plain looking eatery surrounded by Cow Hollow's flash and glitter. And its food approaches the esoteric—an inexplicable mixture of Middle American and Japanese.

The Peanuts seems so very promising at first. Its red-and-white Japanese wallpaper matches its menus; there are funny pictures of giant roses and flower vases on the walls; and the daily specials are placed here and there on the walls, hand-lettered on small chalk tablets. A shy young waiter takes your order for very interesting-sounding dishes like Tepan steak ($3.25), teriyaki meat loaf ($2.10), and a dinner special of beef curry or a combination of steak teriyaki and chicken teriyaki served with soup, salad, French bread and wine for $2.60.

The euphoria of this discovery ends when dinner arrives. The soup is a tepid, bland bowl of brownish broth heavily laced with bean sprouts and fresh mushroom slices. The chef's salad ($2) is nothing more than a leafy disaster area—a bed of limp greens with a healthy but cheerless covering of sliced ham, avocado, bacon crumbles and (pouring salt in the greengrocer's wounds) slices of American cheese—that innocuous substance that's identified on the package as "process cheese food" as if people might mistake it for something other than food—perhaps refrigerated lumps of Octagon soap. And the house dressing of oil and vinegar was so slight that I had to embellish it with a dollop of Thousand Island.

The main courses weren't much better. The Tepan steak was three small, toughish pieces of meat covered with a blah teriyaki sauce of soy and oil, with a side of very cooked, soggy broccoli, zucchini and green peppers. The teriyaki meatloaf was bland and uninteresting; weighted down, rather than given counterpoint, by its covering of bacon and melted cheese. Heavy upon greasy upon heavy. Even the simple relief of dessert was denied me—when I asked the shy waiter what was available for dessert he discouraged me with a blunt, "All that's left is strudel."

I've encountered impossible combinations of cuisines before which have worked just fine—simple amalgams like French-Italian and more arcane mixtures like Cuban-Chinese. This Union Street combination of Japanese and Middle American only succeeds in leaving the cooking at the Peanuts brittle.■

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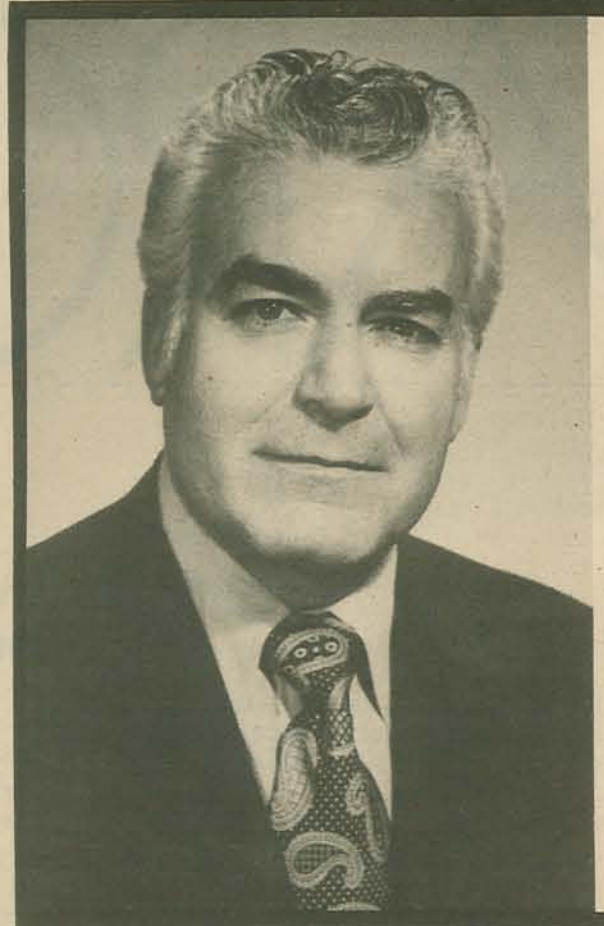
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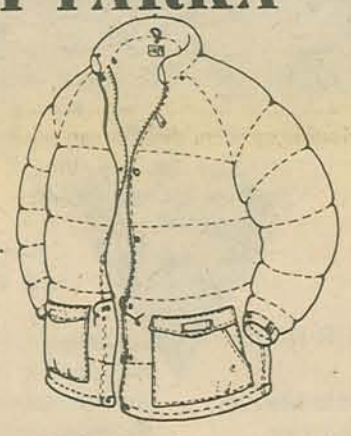
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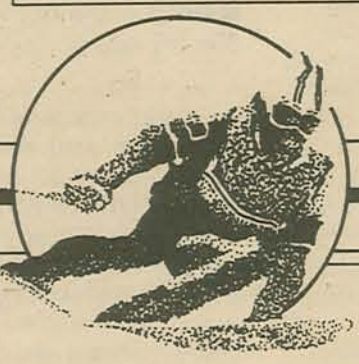
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Who's afraid of Edward Albee?



Sydney Walker plays the Cardinal in ACT's controversial production of "Tiny Alice."

"Tiny Alice," by Edward Albee. American Conservatory Theater, Geary Theater, 450 Geary, SF, in repertory. Matinees and previews, $7.50-$5. Mon.-Thurs. evenings, $8.50-$6. Fri. and Sat., $9.50-$7. Student rush $3.50. Info: 673-6440.

"Bright-idea productions indicate that the director admits that (1) he considers the play, as written, dull or incomprehensible . . . or (2) he assumes his audience to be so dull in the wits that they require graphic illustration in order to understand and enjoy the work." Thus wrote ACT director-to-be William Ball in an essay titled "Give the Audience a Chance" in the August 1961 issue of Theater Arts Magazine.

Ball's current directorial "bright-idea" massacre of *Tiny Alice* makes it clear that, according to his own tenets, he finds Edward Albee's metaphysical allegory "incomprehensible" and further finds San Francisco audiences too "dull in the wits" to grasp the drama without help.

Unfortunately, *Tiny Alice* isn't the first play Bill Ball has mangled. For the past nine years, he has taken it upon himself to lead us dimwits out of the dramatic wilderness by reinterpreting, rewriting and oversimplifying everything from Albee to Shakespeare. He seems to view dramas as malleable, libidinous operas. As a result, the productions he encourages and directs often emerge as lobotomized mutants. Burdened with theatrical devices and reflecting Ball's bed-level visions, ACT productions frequently suffer from circuslike excesses. Sexual (or more often homosexual) aspects are invented or swollen out of proportion, while intellectual content is ignored or misunderstood.

Edward Albee, after viewing Ball's latest effort to "distort" *Tiny Alice*, threatened to stop the production. "Ball's megalomania has gone far enough," Albee insisted passionately. I wish Albee had persisted and closed down the play, for Ball, in the name of clarity, transforms Albee's perplexing but serious drama into an offensive parody.

Tiny Alice was first produced in New York in 1964, two years after *Who's Afraid of Virginia Woolf?* Mystifying both critics and audiences, *Tiny Alice* closed after a controversial five-month Broadway run. The play might have been more successful had Albee been willing to explain what it all meant. But through the years, Albee has persistently refused to discuss his intentions, insisting that "the play is quite clear."

Superficially, *Tiny Alice* concerns a beautiful, wealthy woman, Miss Alice (Hope Alexander-Willis) who, aided by two companions, the butler (Anthony Teague) and lawyer (Earl Boen), offers a gift of $20 billion to the Catholic Church. The only stipulation put on this gift is that the Church Cardinal (Sydney Walker) send his secretary, a lay brother Julian (Nicholas Cortland), to her mansion "to clear up odds and ends." While clearing up, Julian is seduced by Miss Alice and subsequently marries her—a ceremony that ends with his death.

What happens on stage, however, is not what is "happening" within the play. Albee has written a philosophic parable concerned with money, morality and our perception of rationality. The case operates both as characters and concepts. Alice and her assistants are symbols of what seems like a Truth-God force. They are surrogates on a Faustian mission, revealing the soft underbelly of "moral" institutions. When her encounter with the Catholic Church is over, Alice will go on, says her lawyer, offering her wealth to "Protestants . . . Jews, hospitals, universities, orchestras, revolutions" In each case, Alice will demand a sacrifice, perhaps an innocent such as Julian, who will be driven to a killing kind of clairvoyant "insanity."

"Resign yourself to the mysteries," the lawyer cryptically advises the struggling Julian, and that's the only advice I can offer anyone who attempts to understand Albee's play. I'm beginning to find the ambiguities in *Tiny Alice* intriguing, but others feel the play is a poorly constructed bastion of gobbledygook. Albee himself expected the work to provoke controversy. "You have two alternatives," he said in an interview while he was working on *Tiny Alice*. "You either affect people or you leave them indifferent. I don't care if they like or hate, so long as they're not indifferent."

What Albee also seems to care about is that audience opinions are based on the play he wrote. But in Ball's travesty of *Tiny Alice*, the only thing one can react to is the production. Ball treats Albee's play as if it were a cabalistic soap opera presented by the Mattachine Society. With scenes introduced by deafening crescendos of organ music, spiced with a bit of rock and roll, Ball eliminates or ignores intellectual subtleties while drenching the play with homosexual innuendos which Albee neglected to stress or include.

The butler, for example is played by Teague (whom Ball never seems to let on stage without skin tight pants), with limp wrist, loose hips and a habit of addressing people as "darling" or "sweetie"— endearments I couldn't find in Albee's script. Albee is fond of sexual references and bright quips. "How do you do?" Julian says on meeting Miss Alice. "How do I do what?" Miss Alice counters. But if his dialogue is witty, Albee's satire is dark and not well served by the titillating atmosphere of this production.

The offenses Albee objected to most vehemently were in the third act. There, Albee claimed, Ball made substantial changes, cutting the dialogue and shifting the action. This act is full of numerous short bits of dialogue, and without an intimate knowledge of the play it's difficult to locate specific deletions. But the changes diminish and weaken the relationship between Miss Alice and the butler, and they alter the entire mood of Julian's death scene. In Albee's script, Julian's last monologue is accompanied by amplified breathing and heartbeats. Eventually he is engulfed by the sound and by a spreading darkness. But Ball opts for bright light, organ music and melodramatics as the wounded Julian painfully pulls himself up an enormous staircase. At the top he becomes entangled in some windblown scarves that seem to dangle right down from heaven.

Essentially, this production of *Tiny Alice* is the same one ACT brought to New York in 1969. At that time, Albee demanded that the cuts in the third act be restored and they were. What infuriated Albee when he saw the current version is that Ball ignored his wishes and reinstituted the cuts Albee originally objected to. Directors do traditionally cut and revise plays and conceivably the author, wound up in his work, may not be the best judge of his own drama. Ball, however, appears almost willfully insensitive, and in this case Albee's rage seems justified.

As of Oct. 7, ACT says they're going to invite Albee to direct *his* interpretation of the third act. Let's hope they do so, and that Albee accepts. If not, ACT will continue unchallenged, and the tempest over *Tiny Alice* will have succeeded only in bringing ACT some valuable free publicity.■

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Well, maybe. At the Great American Music Hall on Sept. 20, though, there were even fewer famous people than run-of-the-mill people. Still, there was a sense of great expectations in the air, especially from the hardcore Gino Vannelli fanatics. They're firmly convinced he's the greatest thing since unbreakable records.

"When Vannelli steps onstage," the press release continues, "women grow weak in the knees. During a recent appearance at New Orleans' Municipal Stadium, six women fainted and had to be carried out. One female observer concluded, 'He's the most sexually arousing performer I've seen since Mick Jagger.' "

The feminine knees at the Music Hall seemed to be holding firm, and if there was a team of medics standing by they kept discreetly out of sight. The lights dimmed, a narrow red spotlight came up, and the celebrity's celebrity pranced onstage, wearing skintight patched blue jeans and an orange shirt open to the waist.

Vannelli has all the tools to be the next Tom Jones or Engelbert Humperdinck—tightly curled black hair, olive skin, a cherubic face, a youthfully innocent manner, enough body hair to upholster a football field and, almost secondarily, a magnificent and agile voice.

He stood with his back to the audience before each song, body tensed, arms aloft, like Charlton Heston orchestrating the Red Sea. When the music began, he sprang into action, borrowing moves from Mick Jagger, Joe Cocker and Judy Garland, displaying enough body English to fill Webster's Third International.

The act was dynamic, but the music was hopelessly lame. It's cocktail lounge jazz, all breathy vocals, schmaltzy sentiment, ersatz-Latin minor seventh electric piano chords and dramatic crescendos as tacky as a plaster of Paris waterfall. It wasn't entirely without redeeming social value, though.

The band was remarkably forceful, especially considering that they played music usually handled by Musicians Union regulars. Drummer Graham Lear, a heavy duty pounder of the Keith Moon school, is good enough to play for anyone. The band is built entirely around synthesizers, using them for the purpose for which they were originally intended—imitating other instruments—rather than for creating weird electronic sounds. There were no guitars or horns, but the synthesizers more than made up for their absence.

Watching Vannelli perform, it quickly becomes apparent that he is not the manufactured sex symbol the press releases make him out to be. He may have a classic body, but he doesn't deliberately try to act sexy. His sentiments, though pedestrian, seem genuine. And although his music can be embarrassingly banal at times, it really is his music; no one writes his songs or puts together his arrangements for him.

And when he talks to the audience between songs, his manner belies all the hype—he comes off as a sincere and enthusiastic 23-year-old from Montreal who honestly believes in what he is doing. He is so good at what he does that he impresses even if you don't like what he does.

On record, Vannelli sounds like just another lounge act. His third album, *Storm at Sunup* (A&M SP 4533), captures little of the excitement of his live performance. There are a few interesting moments—a solid jazz instrumental on "Where Am I Going," a chunky Afro rhythm track on "Mama Coco" and a compelling, Tom Waits-style vocal on the easygoing "Gettin' High." Most of the time, Vannelli sings convincingly enough that you don't notice how bad the lyrics are. No matter how strong the performances, though, Vannelli invariably sounds like some suave nightclub organist trying to sound like Tom Jones.

Gino Vannelli has undeniable talent, much more than people like Mac Davis and Engelbert Humperdinck. One way or another, he's going to be a star someday. You read it here first.

The Crusaders: "Chain Reaction"
(Blue Thumb BTSD 6022)

A lot of jazz musicians are hung up on staying as far ahead of their audiences as possible. Jazz audiences for their part seem to have limitless tolerance for music they can't understand, for experimentation for its own sake. The idea apparently is that if the average slob in the street can enjoy the music, there must be something wrong with it. Concepts like rhythm, melody, syncopation, song structure and ensemble work, once the cornerstones of jazz, are considered alien and reactionary.

Fortunately a counter-revolution is brewing, with musicians of undeniable talent and impeccable jazz credentials getting off the farther-out-than-thou bandwagon and playing listenable, accessible music—people like Grover Washington, Donald Byrd and, most of all, the Crusaders. *Chain Reaction* is anything but tame and traditional, yet neither is it impossibly demanding. It's a bit funkier than the Crusaders' previous work, in a concession to the lucrative disco market, but the basic sound is unchanged. The band has found its groove and it's staying in it. Joe Sample's keyboard work, as advanced as anything Herbie Hancock is doing, is played against a solid beat that lets you concentrate on the solo improvisations without a lot of electronic distractions. Larry Carlton's guitar work is equally provocative, whether he's playing ringing leads or mellotron-like rhythm patterns.

Although the Crusaders' horns, by Wilton Felder and Wayne Henderson, tend to dominate the sound, the meat of the music, and the most interesting improvising, comes from Sample and Carlton. The all-instrumental material on *Chain Reaction* ranges from "Creole," a chunky disco track, to "Mellow Out," a surefire FM hit, to the bluesy, free-form "Hallucinate." *Chain Reaction* is a good bet to become the Crusaders' biggest commercial success, with no sacrifice of musical integrity.

Proctor and Bergman: "What This Country Needs" (Columbia PC 33687)

Phil Proctor and Peter Bergman are half of the four funniest guys on earth, the Firesign Theatre. Unfortunately, *What This Country Needs* is not exactly Firesign-class material. It was recorded live at New York's Bottom Line, and Proctor and Bergman, without the miracles of modern recording technology at their disposal, come across as little more than a pair of standup comics. The album centers on Firesign's favorite themes—television, politics and mass culture—but it's considerably more topical and punchline-oriented than Firesign's multidimensional masterpieces. Most of the routines are rehashes of Proctor-Bergman's studio album *TV or Not TV*, with a few new jokes and situations thrown in. We rejoin Channel 85 for a romp through American media madness, featuring the once-honorable Bosco Hern, the Rear Reverend "Sport" Trendelberg, Red Pills (surviving member of the fabulous Pills Brothers) and other assorted oddities. The highlight of this album is an updated version of "Escaping from the Declining Fall of the Roaming Umpire," a hilarious Shakespeare parody with mile-a-minute puns and grandiosely inane speeches. The sketch climaxes with a stirring rendition of that oldie-but-goodie, "Do the Hun," after which Flattus Prolongus assaults the Umperor with a bold cry of, "Speak, catsup bottle, for me!" To calm us down after all this upheaval, we have the mandatory religious sign-off, "Give Up This Day," with the Rev. Trendelberg reassuring us that "fear, like pain, may just be His way of hurting us." *What This Country Needs* is a must for confirmed Firesign junkies; neophytes are best advised to start with something more typical, like *Don't Crush That Dwarf, Hand Me the Pliers.*■

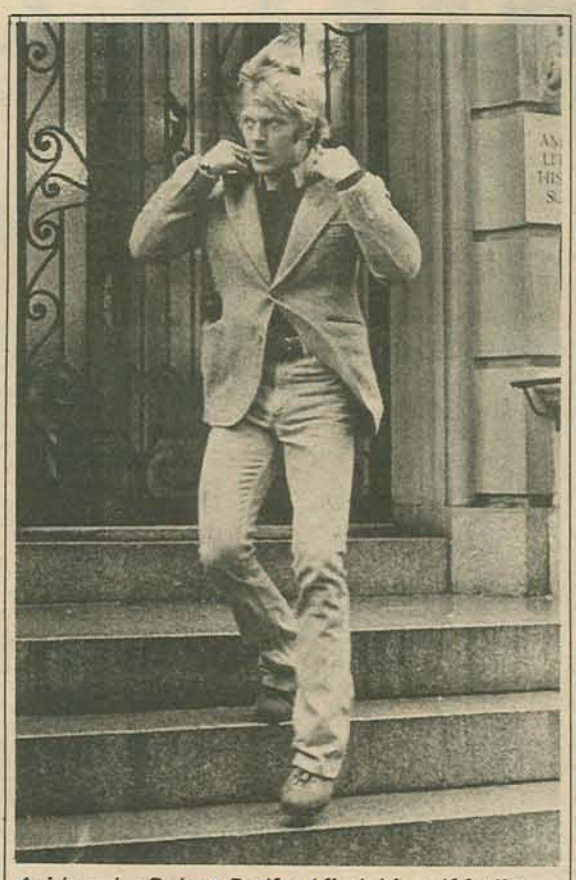
MOVIES/LARRY PEITZMAN

The condor lays an egg

THREE DAYS OF THE CONDOR, with Robert Redford and Faye Dunaway, directed by Sydney Pollack. Northpoint Theatre, SF.

"Three Days of the Condor" is 14-carat dross, an entertaining bad movie of the sort I thought no one made any more. The director, Sydney Pollack, and screenwriters, Lorenzo Semple, Jr. and David Rayfiel, have attempted to give the film a hip, modern veneer. But underneath the casual obscenities, explicit sex and graphic violence, it's the same old hokey vehicle that used to be driven by the star power of Cary Grant, Clark Gable and Humphrey Bogart.

This time around the star power is supplied by Robert Redford, playing a spy who stays out in the cold. Dressed in work shirt and blue jeans, Redford is a researcher for a CIA operation called the American Literature Society. He is code-named Condor, and his job, slightly mysterious even to him, is to read books—all books, any books—in search of information which somehow affects the national security. Accidentally, Redford stumbles onto a bit of information which would better have been left undiscovered, and he becomes involved in internecine CIA warfare. One morning he's quietly reading his books and the next thing he knows everybody in New York is shooting at him, except for Faye Dunaway, who ends up gunning for him in a different way.



Avid reader Robert Redford finds himself feeling somewhat paranoid in "Three Days of the Condor."

There probably isn't a frame of "Condor" that rings true. Everything is improbable—from the opening shots of Redford on a bicycle to the day-glow map on the wall of the CIA control center to the teary-eyed parting of Redford and Dunaway, which takes place in front of a train blowing luscious puffs of steam through which Redford makes his exit Bogart-style. This last image typifies the pains Pollack took to make sure every scene was shot in the most photogenic locale possible: looking for a place to hide from his myriad pursuers, the frantic Redford hits upon a Calder exhibit at the Guggenheim Museum as a likely refuge. But then, Redford does a lot of dumb things—he also visits his own apartment and the apartment of his best friend, and yet he manages to survive pursuit by a crackerjack hit man (played by Max von Sydow) for three days.

The movie asks us to admire alternately Redford's brains and plain dumb luck. One minute we're asked to view him as a brilliant amateur ("He's read everything," one of his CIA bosses explains), and the next minute we see him acting like a man who couldn't read the time of day off a digital clock. Redford runs for days before he takes his story to the New York Times, which would seem the most likely place for someone in his position to seek protection these days, and it takes him fully two hours to hit upon the blinding insight that the CIA's interest in the Middle East would be oil. (Apparently, the man who's read everything managed to pass up Time and Newsweek.) The movie plays Redford's character from every conceivable angle—dumb/smart, brave/frightened, hot/cold.

It plays the same game with Faye Dunaway. In the first half of the film Dunaway is scared and neurotic, delivering her lines in the disjointed, halting manner of a road company Blanche DuBois. Later, however, once she teams up with Redford and falls into danger, Dunaway becomes a tower of strength—flippant and brave and witty. The director and writers of this movie take their characters not as they come but as they need them. They'll try anything for an effect, for a jolt, for a little juice.

"Three Days of the Condor" is a shallow, cynically functional piece of filmmaking, defensible only because it works—and because it is so shallow that it doesn't stumble over its own politics and fall into the trap that snared a number of other recent international thrillers like "Rosebud," which was about the hijacking of a yacht by Palestinian terrorists, and "Hennessy," which concerned an imagined plot by the IRA to assassinate Queen Elizabeth. These films touched raw political nerves without intending to, but there is no way that the filmmakers could drop an issue like the Palestinian question or the Irish question into a movie without making us sit up and take notice. Movies like "Rosebud" and "Hennessy" evoke real events (the latter cleverly incorporates some actual footage of Her Majesty into its suspenseful finale), and they make us choose sides. These movies are corrupt—how else can one describe entertainments that use the tragic politics of Belfast and Beirut to build dramatic tension? But they aren't corrupt enough. They leave too many questions unresolved, and they make us uncomfortable.

"Three Days of the Condor," by contrast, is so thoroughly crass that it doesn't even bother to raise the questions. Its CIA is a made-up villain, no more political than the shark in "Jaws." This CIA exists only as a figment of the filmmakers' imaginations. It has nothing to do with the Bay of Pigs, with the Allende assassination, with the Phoenix program. The filmmakers exploit our distrust of the real CIA to get us on their hero's side, but calling their villain "CIA" is like a soap manufacturer calling a polluting detergent "Ecolo-Gee"—it's great PR.

Pictures like "Rosebud" and "Hennessy" use political events as grist for entertainment, but they're decent enough to leave the political choices relatively clear. "Three Days of the Condor" takes advantage of our ideological reflexes but asks us to check our brains at the door. As a result, "Condor" works better than its less thoroughly corrupt rivals; it's easier to swallow as entertainment, but it leaves a sour aftertaste. It's the kind of movie that can give pleasure and at the same time make us feel cheap for enjoying it.

Pick Hits

"Beach Blanket Babylon Goes Bananas," Club Fugazi, 678 Green, SF, 421-4222. Under the gilded roof of a post-Earthquake Italian family club, a Christmas tree tap-dances, M&Ms sing and Carmen Miranda strolls about in a six-foot-tall banana-festooned hat. Beginning with Mr. Peanut crooning before a picture-postcard backdrop of the Golden Gate at sunset, the play keeps you in stitches from sight-gag start to carioca conclusion. Only $4 admit; extended through the end of the year. A homegrown hit.

(photo)(photo)^2(photo)^n, SF Museum of Art, McAllister/Van Ness, 863-8800, through Oct. 26. Wander through the strange world of sequential photography, following shadowy characters down alleys and across bare rooms, even down deserted streets where they set shoes on fire. Very odd stuff—look especially for Duane Michals among the 14 artists exhibited.

"Birth of a Nation," Avenue Photoplay, 2650 San Bruno, SF, 468-2636, Oct. 17. The best piece of Bicentennial hoopla around—this 1915 silent by D. W. Griffith has everything that made America great. There are white men made up to look like blacks, the entire Civil War, honest Henry Walthall and Lillian Gish. At the end the Klan rescues the good guys from hordes of actors in blackface. A simply beautiful, virtually complete print, with accompaniment by Bob Vaughn at the Mighty Wurlitzer Pipe Organ and a sing-along warmup by Warren Lubitsch. Theater opens 7:30 pm.■

—Merrill Shindler

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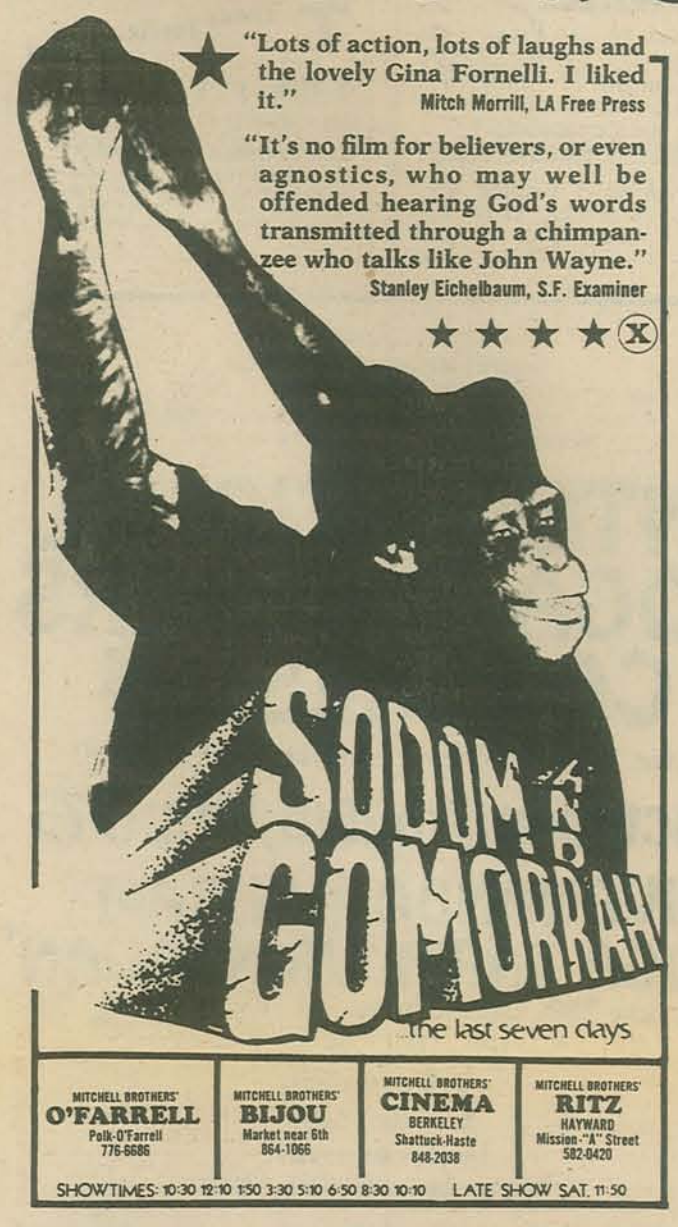
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"Lots of action, lots of laughs and the lovely Gina Fornelli. I liked it." Mitch Morrill, LA Free Press

"It's no film for believers, or even agnostics, who may well be offended hearing God's words transmitted through a chimpanzee who talks like John Wayne." Stanley Eichelbaum, S.F. Examiner

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THEATER/MOVIES

MINI REVIEWS

THEATER

The Bay Area Comedy Troupe
at La Salamandra, 2516 Telegraph Ave., Berkeley, 841-9070. Alternate Saturdays through October.

Stand-up comedy returns. These are young performers learning their trade, and different ones entertain each week. The 11:00 show is given over to the audience; those who think they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes Bananas
Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222, through end of year.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Evolution of the Blues
On Broadway, 435 Broadway, SF, Wed. through Sun.

Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

Ghosts
by Henrik Ibsen, SF Actor's Ensemble, 2940 16th St., SF, Thurs.-Sun. through Oct. 11, 861-9015.

Though the play's themes maintain a contemporary viability, Ibsen's drama of hereditary syphilis, incest, parent obligation and euthanasia is pedantic and contrived. Though the play creaks at its dramatic seams, it serves as a vehicle for a remarkable performance by Linda Hoy as Helen Alving. —I.O.

The Good Woman of Setzuan
by Bertolt Brecht, The Berkeley Stage Company, 1111 Addison, Berkeley, Thurs.-Sun. through Oct. 12, 548-4728.

Good Woman is full of unusual (for Brecht) passages of lyric sentimentality that reveal the playwright's mordant but poignantly emotional revulsion for capitalist systems that make the world, as says one of Good Woman's characters, "absolutely unlivable." A muddled but intriguing production; music composed by Paul Dessau. —I.O.

Improvisation, Inc.
149 Powell, SF, Fri. and Sat., 8:30 pm.

Cindy Kamler, founder of the Committee and later of the Committee's Experimental Wing, formed this company several years ago along with Hal Taylor. Unlike its parent groups, Improvisation, Inc. remains nonpolitical and totally committed to improvisation. They take audience suggestions and improvise several short skits, often involving music and often abstract (improvising around a color or an image); then someone suggests a broader theme and they explore that for a full hour. —A.C.

It's Cool in San Francisco
Les Nickelettes, Mabuhay Gardens, 443 Broadway, SF, Mon. and Tues., BASS, held over through October.

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickelettes are becoming a San Francisco institution.

Lilitheater: A Women's Collective
Oct. 23-25, 30-31 and Nov. 1, 6-8 at the Intersection, 756 Union, SF, 843-7226.

Words like menstruation, intrauterine coil, and non-specific vaginitis come out of the closet and into the spotlight. This group, named after Lilith, the first uppity woman, examines topics of interest to both sexes—from a woman's point of view. Their highly entertaining show includes skits, monologues, semi-improvisational material and songs. They also provide facilities for child care. "Lilitheater's" impressions and observations relating to ageism, motherhood, free love, working and lifestyles are critical, and maybe uppity, but never caustic or judgmental.

Mrs. Warren's Profession
George Bernard Shaw, The Actors' Ark Theater, The Showcase, 430 Mason, SF, Thurs.-Sun. in repertory with "Misalliance," through Oct. 19. Thurs. and Sun. $4.50-$5.50. Fri. and Sat. $5.50-$6.50. Student rush 15 minutes before curtain, $1 off. Thurs.-Sat. 8:30 pm, Sun. 7:30 pm. Info. 421-5331.

Shaw maintains in "Mrs. Warren" that prostitution is a most sensible occupation for poor working women given their options—certainly less immoral than the "disease, premature death and domestic desertion and brutality" that generally await them in a capitalistic society. But despite Shaw's dynamic thesis, his drama tends to be verbose and static. The characters don't develop; they just expound. This production does benefit from good performances by Ann Matthews and Larry Friedlander.

Playing in repertory with "Mrs. Warren" is Shaw's later play "Misalliance." One of Shaw's funnier efforts, "Misalliance" dallies with the family of a successful plutocrat, Mr. Tarleton, "an immense and genial veteran of trade" who manufactures underwear. The Tarleton household's bickering is delightfully interrupted when an aeroplane comes crashing through the greenhouse roof. Directed by Ugo Baldassari.—I.O.

The Pacific Ballet
44 Page, SF, Fri. and Sat. through Oct. 11. 8:30 pm. $3. 626-1351.

Dominated by the ballets of John Pasqualetti, the Pacific Ballet's concerts can be exhilarating or horrible. For example, after attending a dreary opening night, I went to Pacific the following Friday and saw Pasqualetti's "Voice of the Whale" and "Pierrot Lunaire," both of which I enjoyed enormously. The next weekend, however, I was inflicted with the premiere of Pasqualetti's rock ballet "Metamorphosis," a careless, rambling piece full of hip-grinding tripe, crudely combined with prosaically used classical ballet steps. Despite some attractive performances, "Metamorphosis" goes nowhere and takes an interminable time getting there. If you have a gambling spirit, try Pasqualetti—you never know. The concerts have been mobbed, so arrive at least half an hour early if you want to get in. —I.O.

P. S. Your Cat Is Dead!
Montgomery Playhouse, 622 Broadway, SF, 788-8282.

James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Robert Foxworth stars; Milton Katselas, who presented "Butterflies are Free" on Broadway, directs. —A.C.

Seven Keys to Baldpate
Berkeley Repertory Theatre, Tues.-Sat. at 8 pm and Sun. at 7 pm through Oct. 26; 2980 College, Berkeley, 845-4700, $5-$3.50.

George M. Cohan's 1913 farce in which a writer of pulp-mystery stories, on a bet that he can't write a novel in 24 hours, retreats to a mountain resort where he witnesses a plot strangely similar to his own trashy stories. Director Douglas Johnson gives it the full campy treatment, and it mostly succeeds, but the play creaks with age. Except for Rick Casorla and Paul Laramore, the acting is uninspired. —A.C.

Theater reviews written by Andrew Cohn and Irene Oppenheim.

MOVIES

Brother, Can You Spare A Dime?
An attempt to reconstruct the social fabric of America during the Depression by weaving together, in a rag-tag pattern, bits and pieces of film, stage and documentary, from the Thirties and early Forties. The film is as random in the selection of its materials as a family photo album, but Phillipe Mora, the young Australian director, has turned up some fascinating footage. (Stonestown Twin, SF)—L.P.

The Fortune
A desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (New Mission, SF; Parkside, SF) —L.P.

The General
One of Keaton's best and a great of the silent era. The scene with the cannon on the railroad curve is one of cinema's high points of action-slapstick. A beautifully clean print accompanied by Bob Vaughn on the mighty Wurlitzer organ. (Avenue Photoplay, SF, Oct. 10) —M.S.

Joan of Arc
Actually, everything you've always wanted to know about Joan of Arc, with three films, "Joan of Arc," "Trial of Joan of Arc" and Dreyer's exquisite "Passion of Joan of Arc." Go ye, and be uplifted. (Diablo Valley College, Pleasant Hill, Oct. 7-10) —M.S.

Love and Death
Woody Allen's philosophical speculation ("If everybody went to the same restaurant on the same night and ordered blintzes, there'd be chaos") proves indisputably that he is the most important moral leader to come out of New York since Rabbi Baruch Korff. With Diane Keaton. (Regency II, SF; Oaks, Berkeley)—L.P.

Nashville
Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronee Blakely, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint, SF; Parkway I, Oakland)—L.P.

The Return of the Pink Panther
Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clousseau. (Alhambra 1, SF).—L.P.

Singin' in the Rain
Gene Kelly, Donald O'Connor and Debbie Reynolds sang and danced it; Betty Comden and Adolph Green wrote it; Kelly and Stanley Donen directed and choreographed the musical numbers by Nacio Herb Brown and Arthur Freed. Not surprisingly, it's just about a perfect movie. (Coronet Theatre, Geary/Arguello, SF)—L.P.

Movie reviews by Larry Peitzman and Merrill Shindler.

BEST TV MOVIES

Angels with Dirty Faces (1938)
Sunday, Oct. 12. Noon. Channel 44. Humphrey Bogart, James Cagney and the Dead End Kids in a Thirties melodrama about two poor boys, one of whom becomes a priest and the other a gangster. The strictures of the Hays Office required that the gangster wind up in the electric chair, and just so there wouldn't be any confusion about the moral of this movie, director Michael Curtiz had Cagney fake cowardice on his way to the chair so he wouldn't appear heroic to the Dead End Kids.

Cinderella Liberty (1974)
Sunday, Oct. 12. 9 pm. Channel 7. James Caan plays a sailor who hooks up with a prostitute (Marsha Mason) and her fatherless, mulatto son. The director, Mark Rydell, means it to be mushy and heartwarming, but the picture is saved by the stars and by the director's ineptitude—he just doesn't have it in him to pull out all the stops.

The Innocents (1962)
Monday, Oct. 13. 10 am. Channel 2. Deborah Kerr is the governess and Michael Redgrave the uncle in this splendid adaptation of Henry James's "The Turn of the Screw." Director Jack Clayton has made the ghosts of Quint and Miss Jessel so palpable that the film regularly draws screams from theater audiences. No matter how familiar the material may be, it still comes as a shock to us when the governess finds Miss Jessel's teardrop on her notebook. The adaptation is by William Archibald, John Mortimer and Truman Capote.

Air Force (1943)
Monday, Oct. 13. 10 pm. Channel 44. A lively, patriotic World War II salute to our heroes in the sky. John Garfield, Gig Young, Arthur Kennedy and Harry Carey are among the heroes. Howard Hawks directed from Dudley Nichols's "original" screenplay.

Leave Her to Heaven (1945)
Tuesday, Oct. 14. 8 pm. Channel 2. John M. Stahl, the director of such classic weepies as "Imitation of Life," "Back Street" and "Magnificent Obsession" (the original, pre-Ross Hunter versions), was at the top of his form in this story of a woman whose jealousy destroys her marriage. The picture is trash, but it's expensive trash: those who've seen the film find it hard to forget Gene Tierney on horseback spreading her father's ashes in the wind.

Sweet Charity (1969)
Tuesday, Oct. 14. 8:30 pm. Channel 4. Bob Fosse's first directorial effort, a musical based on Fellini's "Nights of Cabiria," is strenuous and sweaty—the dancing is too stylized and the zooming of the camera is incessant, but one can occasionally catch glimpses of the brilliance Fosse later brought to "Cabaret" and "Lenny" and the Broadway musical "Pippin." In the role of Charity, a dumb prostitute who's suckered by every man she meets, Shirley MacLaine is appealing—why not? It's a Shirley MacLaine part, but in the dance numbers, MacLaine is outclassed by Chita Rivera and Paula Kelly; in their trio, "Gotta Get Out," reminiscent of "America" in "West Side Story," Rivera and Kelly are a joy to behold and MacLaine does what she can.

The Producers (1967)
Friday, Oct. 17. 8 pm. Channel 2. Mel Brooks's first film is a slovenly, vulgar, hilarious farce about the production of a Broadway musical called "Springtime for Hitler." With Zero Mostel and Gene Wilder.

13 Rue Madeleine (1946)
Saturday, Oct. 18. 8 pm. Channel 44. A Nazi spy in the US Secret Service? Jawohl. Henry Hathaway directed in the semidocumentary style that was fashionable in the late Forties, but nothing could make this hokum believable. With James Cagney and Annabella. (Repeated Sunday at 4 pm).■

TV movie reviews written by Larry Peitzman.

EVENTS
OCTOBER 9 THRU 19

BY NANCY DUNN

ART

ADI Gallery: "Rock Faces," paintings and serigraphs by Audrey Garwood; plus a bicentennial portfolio of 13 American printmakers, including James Brooks, Robert Rauschenberg, Roy Lichtenstein and Edward Ruscha; through Nov. 15, 530 McAllister, SF, 621-0602.

Allrich Gallery: paintings by Dennis Farber through Oct. 31; international art posters opens Nov. 1; Two Embarcadero Center, SF, 398-8896.

American Can Collective: monumental painting by John Wagner through Nov. 2; Conceptual Festival, opens Nov. 9; 401 Alabama, SF, 431-7627.

Annenberg Gallery: recent works by Dominic DiMare, Handmade Paper, through Oct. 25; Hungarian folk textiles, opens Nov. 5; 2721 Hyde, SF, 775-7609.

Ames Gallery: The Image and the Source, prints displayed side by side with the plate, stone, block or board they are printed from, Oct. 10-Nov. 19, including works by Peter Foley, Eleanor Rappe, James Torlickson and Stan Washburn; 2661 Cedar, Berk., 845-4949.

Artists' Cooperative Gallery: paintings by M.K. Shull and nudes in acrylics and oils, through Nov. 2, 2224 Union, SF, 567-0464.

Art Co-op: works in the rough, a groups show, through Nov. 7, 1652 Shattuck, Berk.

Athena Gallery: Ruth Craig and others through Oct. 24, 3421 Grand, Oakl., 465-5088.

Asian Art Museum: Gods, Saints and Visions, Indian miniatures; ceramics from Western Iran; plus new rotation of the jade collection and Japanese paintings; through Oct., Golden Gate Park, near the Music Concourse, 558-2993.

Berkeley Art Center: Horace Washington's "Mask Series," through Oct. 12; neon-argon sculpture by Joseph Rees, Oct. 24-Nov. 23; 1275 Walnut, Berk., 849-4120.

Books Plus: etchings and drawings by Sharron Evans, Oct. 11-Nov. 28, 3910 24th St., SF, 285-8448.

California Historical Society: Depression Art, through Nov. 18, 2090 Jackson, SF, 567-1848, $1/50¢ srs., students.

Capricorn Asunder: paintings by Louis Seigriest, through Oct. 24; Grove/Van Ness, SF, 558-3464.

Chevron Gallery: Imogen Cunningham's photographs, 1910-1973, at the Standard Oil Bldg., 555 Market, SF, 894-2881 or 894-0597.

Civic Arts Gallery: Navajo textiles and drawings by Jackson Pollack, through Nov. 1, 1641 Locust, Walnut Creek, 935-3300, ext. 258.

College of Arts and Crafts: woven forms by Kay Sekimachi, through Oct. 30; Frisbee art, Nov. 3-7; graduate show, Nov. 10-12; in the West Gallery, Broadway/College, Oakl., 653-8118.

De Anza College: 20 Bay Area sculptors, through Oct. 30,including Fletcher Benton, David Bottini, and Rudy Serra; Realism in Paintings and Ceramics, Nov. 3-6; in the Euphrat Gallery, next to Flint Center at the Stevens Creek Blvd. entrance to the campus in Los Altos Hills, 948-8590.

Daniel Weinberg Gallery: recent paintings and drawings by Jake Berthot, through Nov. 5; sculpture by Carl Andre, Nov. 11 - Dec. 11; 2140 Bust, SF, second floor, 391-6241.

de Young Museum: watercolors, drawings and paintings by Lenny Silverberg, through Oct. 26; ceramics by Coille Hooven through Oct. 26; Clayton Bailey's "Wonders of the World Museum," Nov. 9-Jan. 4; in Golden Gate Park, SF, 558-2887.

European Gallery: sculpture by Raffael Benazzi, through Oct. 30; Development of the Snare Picture, Oct. 31-Dec. 5, works by Daniel Spoerri; 3450 Sacramento, SF, 931-7542.

Exploratorium: Illusion in Nature and Art, through Nov. 15, 3601 Lyon, SF, 563-7337.

Fiberworks: Indigenous Costumes of Southern Mexico, through Oct. 23, 1940 Bonita, Berk., 548-6030.

The First Majority: Hindesight, sculpture and environment by Evelyn Hinde, through Oct. 18, 2438 Durant, Berk., 526-9270.

Focus Gallery: 50th Anniversary Photography Show of the SF Women Artists, through Nov. 1, 2146 Union, SF, 921-1565.

Galeria de La Raza: Huichol yarn paintings, through Oct. 12, 2851 24th St., SF, 826-8009.

Grapestake Gallery: recent paintings by Salvatore Pecoraro, through Nov. 1, 2876 California, SF, 931-0779.

Graphics Gallery: graphics by Richard Wilson, through Oct. 20; original prints by Nick Kiushenick, Oct. 21-Nov. 14; One Embarcadero Center, Battery/Clay, SF, 989-7676.

Hank Baum Gallery: paintings by Richard Wilson, through Nov. 28, One Embarcadero Center, Battery/Clay, SF, 989-7676.

Hansen Fuller Gallery: works by William T. Wiley, through Oct. 18; paintings and sculpture by influential artists from the SF Art Institute, 228 Grant Ave., SF, 982-6177.

Harcourts Gallery: works by Mexican Masters, through November, including Cuevas, Siquieros, Granizo and Zuniga; 535 Powell, SF, 421-3428.

Hot Flash: sculpture and jewelry by Lesley Jean Goldberg, through Oct. 12; oil and acrylic paintings by Wayne Douglas Quinn, Oct. 14-Nov. 2; works by William Passarelli, Nov. 4-23; 2351 Market, SF, 626-4800.

Legion of Honor: Fire, Earth and Water, pre-Columbian works from Mexico and Central America, through Dec.; paintings by French masters from 17th, 18th and 19th centuries, through Dec.; calligraphy, through Oct. 26; Life Drawings, works by Eleanor Dickinson, including on-the-spot demonstrations by the artist, through Dec. 14; Women Artists: Review and Recognition, Oct. 11-Dec. 28, selections from four centuries of art in the permanent collection; in Lincoln Park, 34th Ave./Clement, SF, 752-5561.

Lucas Gallery: photographs by Jeffrey Saltzman, Steps of the Urizen, through Oct. 15; black and white photos by Bruce Barnbaum and Ray McSavaney, Oct. 16-Nov. 15; 2250 Union, SF, 922-5240.

Magnes Museum: sculpture by Chana Orloff, Oct. 12-Dec. 7, 2911 Russell, Berk., 849-2710.

Maxwell Galleries: oils by outstanding American artists, 1850 to present, through Oct., including Fredric Butman, William Keith, Maxfield Parrish and others, 551 Sutter, SF, 421-5193.

Mills College: Miriam Shapiro: The Shrine, the Computer and the Dollhouse, a retrospective, through Oct. 19, in the college Art Gallery, off MacArthur Blvd. near Seminary, Oakl., 632-2700, ext. 310.

Nanny Goat Hill Gallery: works on plaster and paper by Harry Spitz, through Oct. 16, 3205 Folsom, SF, 928-2238.

Oakland Museum: photographs by Judy Dater, through Nov. 30; works by Elmer Bischoff, Oct. 14-Dec. 21; photographic negatives by Tabitha May and Darius Kinsey, Oct. 25-Jan.; color photographs by Ernest Braun, through Nov. 16; 10th/Oak, Oakl., 273-3401.

Other Cafe: photographs by Lynne K. Lawlor and Biljanna Sivanov, through Nov. 2, 100 Carl/Cole, SF, 681-0748.

Phoenix Gallery: paintings by Steve Akana and photographs by Minor White, through Nov. 1; new works by Clayton Bailey and S. Clay Wilson, Nov. 4-29; 257 Grant Ave., SF, 982-2171.

SF Art Institute: works by Eight Artists from Los Angeles, through Nov. 2, including Steve Kahn, Peter Lodato, Michael McMillen and Judith S. Miller; sculpture and prints by Andrew Chambers and sculpture by Joseph Price, through Oct. 27; 800 Chestnut, SF, 771-7020.

SF Museum of Art: (photo)(photo)^2 . . . (photo)^n: Sequenced Photography by 14 artists, through Oct. 26, including Bernd and Hilda Becher, Jean Le Gac, Eleanor Antin, John Beldessari, and Duane Michals; sculpture, relief, drawings and prints by Jean Arp, through Oct. 26; recent graphics acquisitions, through Oct. 26, including works by Nicholas Krushenick, Brice Marden and Roy De Forest; photographs by Rene Gelpi, through Nov. 2; paintings by Hassel Smith, through Nov. 16; Southland Video Anthology, Oct. 10-Nov. 23, tapes by 65 artists working in Southern California; New Japanese Photography, Oct. 31-Dec. 14, 200 photographers from 1950-1973; McAllister/Van Ness, SF, 863-8800.

SF State: ancient Greek and Roman coins, through Oct. 30, in the Bellis Collection on the sixth floor of the library, 1600 Holloway/19th Ave., 469-1667.

SF Zoo: Creatures, animal sculpture, jewelry and batik, through Oct. 31, at the Visitors Center, Zoo Rd./Skyline Blvd., Golden Gate Park, 661-2023.

Samore Gallery: exhibits only by mail, each mailed announcement a piece of signed conceptual art; performances and traditional exhibits by appointment only, call or write to get on the mailing list; 430 Francisco, SF, 94133, 421-7229.

Source Gallery: Randal Hinz, Mandarin Series, works on paper, through Oct. 29; 1099 Folsom/7th St., SF, 621-0545.

Thackrey and Robertson: William Blake, Samuel Palmer and the English Visionaries, through Oct. 31, 2266 Union, SF, 567-4842.

University Art Museum: contemporary sculpture, through Oct. 12; African art from the Lowie Museum, through Nov. 16; J. M. W. Turner, works on paper, through Nov. 23; Histoire Ancienne, 50 prints by Honore Daumier, through Nov. 9; A Flower for Every Season, Japanese Paintings, Oct. 21-Dec. 7; drawings from the collection of Donald Oenslager, Nov. 4-Dec. 14; 2626 Bancroft, Berk., 642-0808.

UC Berkeley: New York by Eight Artists, performances, conceptual art, video, film; Madeleine Shelleby, Oct. 9-10, 1-4 pm; Reese Williams, Oct. 12, 9-10 pm; Theresa Hak Kyung Cha, Oct. 13-14, 7-8 pm; Daniel Kelly, Oct. 15-17, 1-4 pm; Worth Ryder Gallery, Kroeber Hall, 642-1608.

Upstairs Gallery: recent color etchings by Ryuco Utsumi, Oct. 10-Nov. 9, 1457 Grant, SF, 989-6452.

Van Doren Gallery: drawings and prints by Margaret Davies, through Oct. 31, 10 Gold St., SF, 392-0434.

Walton Gallery: comic art originals, through Oct. 31, including works by Arriola, Ketchem, Erickson and Disney, 575 Sutter, SF, 391-8185.□



Legendary lovers exchange impassioned letters and furtive glances under the disapproving eye of the Church, in the drama "Abelard and Heloise," Oct. 14, 8 pm, at UC Berkeley, 642-2561.

THEATER

"Beach Blanket Babylon Goes Bananas," held over through the end of the year, Wed.-Thurs. at 8:30 pm; Fri.-Sat. at 8:30 and 11 pm; Sun. at 7:30 pm; Club Fugazi, 678 Green, SF, 421-4222, $5-$4.

"Blues for Mr. Charlie," presented by Oakland Ensemble Theatre, through Nov. 2, Thurs. at 8 pm; Fri.-Sat. at 8:30 pm; Sun. at 5 pm; 660 13th St., Oakl., 832-8030, $4.50-$3.50/$2.50-$3.50 student rush.

"Bullshot Crummond," presented by Low Moan Spectacular, Tues.-Thurs. at 8:30 pm; Fri.-Sat., at 8 and 10 pm; Sun. at 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, $7-$5.

"Gammer Gurton's Needle," an old English farce, Oct. 11, 2 pm, especially for children, Foothill College Theatre, on the campus, El Monte Rd./Hwy. 280, Los Altos Hills, $1 only at the door.

Comedy with Tracy Strike, John Walsh, Ted Gilchrist and Ed Turner, including"What Was My Line," a Depression age game based on the famous TV show; Oct. 11, 18 and 25, 8:30 pm, Mustard Seed Coffee House, 432 Mason, SF.

"Dream Merchant," musical comedy variety show, Oct. 11 at 8:30 pm; Oct. 12 at 3 and 8:30 pm; YWCA, 1515 Webster, Oakl., 533-4664, $2.50/$1 srs., young adults.

"Ghosts," by Henrik Ibsen, presented by SF Actors Ensemble, last performances, Thurs.-Sat., 8:30 pm through Oct. 11, 2940 16th St., near Mission, SF, 861-9015, $3-$2.

"The Good Woman of Setzuan," presented by Berkeley Stage Company, Oct. 10-12, 8 pm, at Way Station 99, 1111 Addison, Berk., 548-4728, $3-$2.

"Isadora Duncan," a flashback to the Twenties, with a solo performance by Kres Hersky, opens Oct. 9; Thurs. at 8:30 pm and Fri.-Sat. at 10:30 pm, Open Theater 441 Clement, SF, 751-3089, $4.

Les Nickelettes held over with their fantasy revues "It's Vicious Out There" and "Ms. Hysterical," Mon.-Tues., 9 pm, through Oct. 28, Mabuhay Gardens, 433 Broadway, SF, 956-3315, $3.

"Misalliance," by G. B. Shaw, presented by Actors Ensemble of Berkeley, Fri.-Sat., 8:30 pm, Live Oak Theatre, 1301 Shattuck/Berryman, Berk., 849-4120, $2.50.

"P.S. Your Cat Is Dead!" by James Kirkwood, Tues.-Fri. at 8:30 pm; Sat. at 7 and 10 pm and Sun. at 7:30 pm, Montgomery Playhouse, Broadway/Grant, SF, 788-8282, $8.50-$6.50.

"Schmatas and Schmutzkeit—The Total Female Experience," readings in theatrical poetry, Oct. 10 and 17, 8 pm; Unitarian Fellowship Hall, Cedar/Bonita, Berk., 653-7880, $2.

"Seven Keys to Baldpate," by George M. Cohan, presented by Berkeley Repertory, Tues.-Sat. at 8 pm and Sun. at 7 pm, through Oct. 26; 2980 College, Berk., 845-4700, $5-$3.50.

"Two by Shaw," presented in repertory by Actors' Ark Theatre, "Misalliance," Oct. 9-10, 17 and 19; "Mrs. Warren's Profession," Oct. 11-12, 16 and 18; Fri.-Sat. at 8:30 pm; Sun. at 7:30 pm; Showcase Theatre, 430 Mason/Geary, SF, 421-5331, $6.50-$4.50/$1 off srs., student rush, groups.□

MOVIES

Ascent of Man series: "The Grain in the Stone," Oct. 11-12; "The Hidden Structure," Oct. 18-19; all at 11 am, 1 and 3 pm, Lawrence Hall of Science, UC Berk., 642-5132, $1/75¢, srs., students/50¢ under 12.

Avenue Photoplay: Buster Keaton in "The General" and "State Fair," Oct. 10; "Birth of a Nation," Oct. 17; 2650 San Bruno, SF, 468-2636, $2.

Black Musical Film Festival: a tribute to Paul Robeson, "Proud Valley" and "Emperor Jones," Oct. 11, 1 and 3:30 pm; "Proud Valley" and "Song of Freedom," Oct. 13, 7 and 9:30 pm; "Proud Valley" and "Emperor Jones," Oct. 14, 7 and 9:30 pm; at the On Broadway Theatre, 435 Broadway, SF, 391-4815, $3.

Bocce Cinema: "The African Queen," with Katherine Hepburn and Humphrey Bogart, Oct. 15, 8 and 10 pm; Savoy Tivoli, 1438 Grant, SF, 362-7023; $1 membership (good for one month), then $1 per show.

Canyon Cinematheque: Richard Meyers presents his film, "Akran," Oct. 9; George Kuchar's "The Devil's Cleavage" and Mike Muchar's "Didgeridco," Oct. 16, 8:30 pm; SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75.

Cento Cedar: Claude Jutra's "Kamouraska," 38 Cedar Ln./Larkin, SF, 776-8300, $3/$2 srs., children.

Clay: "Lacombe, Lucien" and "Night and Fog," through Oct. 18; Lina Wertmuller's new film "Swept Away (by an Unusual Destiny in a Blue Sea of August)," opens Oct. 19; 2261 Fillmore/Clay, SF, 346-1123,$3.

Gateway: "Blood and Sand" and "Viva Zapata," through Oct. 14; "Stormy Weather" and "Orchestra Wives," Oct. 15-21; 211 Jackson/Battery, SF, GA 1-3353, $3.

Intersection: 20 classic cartoons, Oct. 12, 7 and 9:30 pm, $1; Greta Garbo in "The Story of Gosta Berling," Oct. 19 at 8:30 pm, with Jean Harlow and Clark Gable in "Red Dust" at 7 and 10 pm, $1; all at 756 Union, SF, 397-6061.

Kokusai: "Tora-san's Love Song" and "Ai and Makoto," through Oct. 14; "Man without Tomorrow" and "Attack Squadron," Oct. 15-21; 1700 Post, SF, 563-1400, $3.

Laney College: Bunuel's "Belle de Jour," Oct. 13; "Dream of Red Chamber," Oct. 15; both

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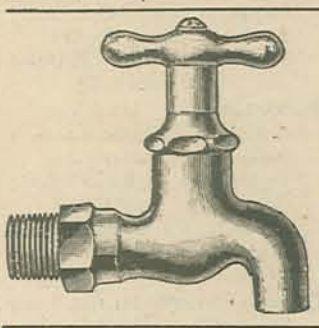
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11/2-11/15/74	9	2	Gay & Proud/Gay Resource Guide
11/16-11/29/74	9	3	Winter Sports/Hot Baths
11/30-12/13/74	9	4	Christmas Guide/PG&E - Raker Act Scandal
12/14-1/10/75	9	5	Underground Gourmet/Teamsters vs. UFW
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7 pm, in the Laney College Forum, 10th/Fallon, Oakl., 843-5740, free.

La Pena: "The Traitors," Argentinian film about the rise and fall of Juan Peron, Oct. 15, 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, $1.50.

Latin American Film Survey: "Lucia," Oct. 9; "Guatemala, My Occupied Country," Oct. 16; both 7 pm at Hamilton Jr. High, 2101 35th Ave., Oakl., presented by Laney College, 843-5740, free.

Laughing Man Institute: "Dr. Leakey and the Dawn of Man" and "Huston Smith—Requiem for a Faith," Oct. 10-13; "Buckminster Fuller—Prospects for Humanity" and "Frank Lloyd Wright," Oct. 17-20; 7 and 10 pm, 1443 Polk, SF, 673-0289, $1 donation.

Lumiere: Fellini's "Vitelloni" and "Amarcord," through Oct. 11; "Steppenwolf" and "Siddhartha," Oct. 12-14; "Blazing Saddles" and ten segments from the 1950s TV program "Show of Shows," Oct. 15-22; 1572 California/Polk, 885-3200, $3.

Midnight Movies: Uncle Sam's 199th Stoned Birthday Follies, Oct. 11, including Marvin Starkman's "The American Way" and Lee Savage's "Flag"; "The Harder They Come," Oct. 17-18; midnight at the Presidio, 2340 Chestnut, SF, 921-2931, $1.75.

Oakland Museum: "Them!," Oct. 17, 8 pm, with Windsor McCay's "The Pet," 1000 Oak, Oakl., 273-3401.

Pacific Film Archive: Godard's "Le Gai Savoir," Oct. 9, 9:30 pm; Richard Myers presents his films "37-73" and "First Time Here," Oct. 10, 7:30 pm; "The Tale of the Genji," Oct. 10, 9:30 pm; "Eadweard Muybridge, Zoopraxographer" and "Birth of the Cinema," Oct. 11 at 2:30 and 4:30 pm and Oct. 12 at 2:30 pm; Bergman's "The Silence," Oct. 11, 7:30 and 9:30 pm; two by Elia Kazan, Oct. 12, "A Face in the Crowd," at 4:30 and 8:40 pm and "Wild River" at 6:45 and 10:50 pm; Satyajit Ray, in person, presents two films, Oct. 13, 7:30 pm (in Wheeler Aud., UC Berk.), "Two Daughters" and "Days and Nights in the Forest"; two Japanese films, Oct. 13, "The Conspirator" at 7:30 pm and "Five Men from Edo" at 9:30 pm; "A Bird that Sings," from Soviet Georgia, Oct. 14, 9:30 pm; Satyajit Ray in person, Oct. 15, 7 and 9:30 pm (in Wheeler Aud., UC Berk.), with one of his two most recent films, never shown in the US; from Japan, "The Loyal 47 Ronin," Oct. 15, 7:30 pm; "Odd People," from Soviet Georgia, Oct. 16, 10 pm; from Japan, "Assassination of Ryoma," Oct. 17, 7:30 pm; two comedies from Soviet Georgia, Oct. 17, 9:30 pm, "Odd People" and "A Bird that Sings"; "The Loyal 47 Ronin," Oct. 18, 3 pm; Bergman's "Now about All These Women," Oct. 18, 7:30 and 9:45 pm; two recent Chinese archeological films, Oct. 19, 2:30 pm, "The 2100 Year Old Tomb Excavated" and "Relics Unearthed in New China,"; two by Elia Kazan, Oct. 19, "Splendor in the Grass" at 4:30 and 8:20 pm and "The Visitors" at 6:45 and 10:30 pm; at the University Art Museum unless otherwise noted, 2621 Durant, Berk., 642-1124, first film, $1.50/$1 PFA members, students, 50¢ for each additional film; 75¢ before 5 pm.

SF Libraries: D. W. Griffith's "Intolerance," Oct. 9, 6:30 pm, Lurie Room, Main Library; "Iran," "Gypsies," "The Sitar" and "So This Is London," Oct. 9, 1:30 pm, Excelsior Branch; "Point of Order," Oct. 14, 7 pm, Parkside Branch; W. C. Fields in "The Dentist," "Fatal Glass of Beer" and "The Golf Specialists," Oct. 14, 2 and 7 pm, Excelsior Branch; "Do No Harm," Oct. 15, 7 pm, Marina Branch; all free.

SF Museum of Art: Jean-Marie Straub and Danielle Huillet present their films "History Lessons" and "Introduction to an Accompaniment to a Cinematographic Scene by Arnold Schoenberg," Oct. 10 at 7:30 pm; "Therese Desqueroux," Oct. 12, 2 pm; Howard Hawks's "Red River," Oct. 14, 7:30 pm; Van Ness/McAllister, SF, 863-8800, $1.50/$1 members, srs., under 16 years; on Sun.: $1/75¢.

Times: "California Split" and "Thieves Like Us," through Oct. 11; "Seven Faces of Dr. Lao" and "Valley of Gwangi," Oct. 12-13; Visconti's "Ludwig" and "Something for Everyone," Oct. 14-16; "The Thing," "The Incredible Shrinking Man" and "The Catwoman of the Moon," Oct. 17-18; "Sting of the Dragon Master" and "Supercops," Oct. 19; all continuous from 1 pm, 1249 Stockton/Broadway, SF, 367-3770, $1.

Surf: "Kes" and "The Wild Child," Oct. 9-11; "The Mad Adventures of Rabbi Jacob" and "The Tall Blonde Man with One Black Shoe," Oct. 12-13; "The Collector" and "Teorema" Oct. 14-15; Bergman's "Cries and Whispers" and "Shame," Oct. 16-18; "Painters Painting," Oct. 19-20; Irving/46th Ave., SF, 664-6300, $2.50.

UC Berkeley: Truffaut's "400 Blows" and "Shoot the Piano Player," Oct. 9, 7 and 10 pm, 155 Dwinelle Hall, $1.50; "The Sting," Oct. 10, 7, 9:20 and 11:45 pm, Wheeler Aud., $1.50/$1.25 UC students; "Grand Hotel" and "The Wizard of Oz," Oct. 14, 8 pm, Wheeler Aud., $2; "Scenes from a Marriage," Oct. 15 and 18, 7 and 10 pm, 155 Dwinelle Hall, $1.50/$1.25; all on campus, tickets sold only at the door, one hour before showtime, call 642-2561 for more info.

Women Emerging, films with discussion: "The Emerging Woman," "Amelia Earhart," "Continuous Woman" and "Yudie," Oct. 14, 7:30 pm, with discussion led by members of the Sonoma Women's History Collective; 155 Dwinelle Hall, UC Berk., 642-4786, $2/$1.50 student.

Women in Film: Mae West in "She Done Him Wrong," Oct. 9; Rosalind Russell in "His Girl Friday," Oct. 16; at Vallecito School, 50 Nova Albion, Terra Linda, 883-5921 ext. 103, $2.□

MUSIC—DANCE

Avant Garde Music through the Ages: Debussy's complete preludes for solo piano, books I and II, performed by Jeanne Stark, Oct. 9, 8 pm, with entrance music by the Indonesian Gamelan from the Center for World Music; all in SF Museum of Art, Van Ness/McAllister, SF, 863-8800 or 841-0232, BASS, $3.50/$3 members, srs., students.

SF Opera: all performances this week sold out, standing room $3.50, if you line up well ahead of the curtain. Donizetti's "L'Elisir d'Amore," Oct. 10 at 8 pm, Oct. 12 at 2 pm, Oct. 17 at 8 pm; Bellini's "Norma," Oct. 11 at 8 pm, Oct. 14 at 8 pm, Oct. 19 at 2 pm; Tchaikovsky's "Pique Dame," Oct. 15 at 8 pm, Oct. 18 at 8 pm; all at the Opera House, Van Ness/Grove, SF, 431-1210.

Alvin Ailey City Center Dance Theater, Oct. 9-10 at 8 pm and Oct. 11 at 2 and 8 pm, Zellerbach Aud., UC Berk., 642-2561, $6.50-$4/$5.50-$3 students.

East Bay Music Center New Music Ensemble, 20th century music, especially local composers, Oct. 10, 8 pm, University Art Museum, Berk., 234-5624 or 642-2561, $3.50/$3 students.

SF Symphony Fall Orchestra Community Concerts: Oct. 10, 8 pm, George Washington High School, 600 32nd Ave./Anza, SF; Oct. 17, 8 pm, A. P. Giannini Jr. High, 39th Ave./Ortega, SF. Programs include parts of the Schubert Symphony cycle and a woman composer; call 861-6240 for more info., free.

Marshall Tucker Band, Nils Lofgren and Outlaws, Oct. 10-11, 8 pm, Winterland, Post/Steiner, SF, $6/$5 advance, dial TELETIX.

Pacific Ballet's Studio 44; final performances, Oct. 10-11, 8:30 pm, program includes West Side Story, Pierrot Luniare, Corona and a new ballet, 44 Page, SF, $3 only at the door.

Candlelight Concerts: SF Dance Theater, Oct. 10; pianist Donald Cooper, Oct. 17, with 18th century Italian works, $1.50 for senior citizens (over 60) only; both 10 pm; Old First Church, Van Ness/Sacramento, SF, 776-5552, $2.

1750 Arch Street: pianist Emilio Osta, Oct. 10, with an evening of music by Manuel DeFalla in tribute to the composer; SF String Quartet, Oct. 11; two unpublished works for flute and harpsichord by Besozzi and Hotteterre and others performed by Janet See and William Pepper, Oct. 17; Straight Ahead Jazz, Oct. 18, with Michael White and others; all 8:30 pm; 1750 Arch, Berk., 841-0232, $3/$2.50 srs., students.

Brown Bag Opera, Oct. 12, 2 pm, in the Main Plaza in Ghirardelli Square, 900 North Point, SF, free.

Tumbleweed Dance Company, Oct. 14, 9:30 and 11 pm, Minnie's Can-Do, 1725 Haight, SF, $1 at the door.

Celebrate Heinrich Schuetz's 390th birthday, Oct. 14, 8 pm, the Schuetz Society presents a concert of music by Schuetz and Josquin, Church of the Advent, 261 Fell/Gough, SF, $1 donation.

Sour Cream, Dutch recorder trio, Oct. 14, 8 pm, Dinkelspiel Aud., Stanford, 497-2551, $4.50/$3 students; Oct. 15, 8 pm, Zellerbach Aud., UC Berk., 642-2561, $4.50-$3/$3.50-$2 students.

SF Conservatory of Music players present an evening of French Music, Oct. 15, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

"Die Fledermaus," by Johann Strauss, presented by the Lamplighters, Fri.-Sat., 8:30 pm, through Oct. 25, Presentation Theater, Turk/Masonic, SF, 752-7755, $5.50-$4.50/$3-$2.25 srs., students.□

CLUBS

SAN FRANCISCO

Boarding House: Bobby "Blue" Bland, through Oct. 12; Melissa Manchester, Oct. 13-15; Airto, Oct. 16-19; 960 Bush, 441-4333.

Cesar's Club: Cesar's Band, Luis Gasca and Pablo Francisco, Thurs.-Sun.; mambo contest every Thurs.; 576 Green, 781-9300.

Family Farmacy: Larry Pollant and Laura Goldman, Thurs.; Tom Smith and LemonGrass, Fri.; Sam Rolnick and Ragged But Right, Sat.; auditions and Jim Demetriou, Sun.; 4344 California/6th Ave., 668-7755.

Great American Music Hall: Listen with Mel Martin and Carnival with Larry Blackshere, Oct. 9; Jack DeJohnette's Directions, Oct. 10-11, with John Abercrombie; Glenn Miller Orchestra, Oct. 12-13; 859 O'Farrell, 885-0750.

Gullivers Pub: Scotty, Toby and Liza, Mon.; Richard Harley Brown, Tues.; Music Wheel, Wed.; Paradise, Thurs.-Fri.; No Money Down, Sat.; Breeze, Sun.; 348 Columbus, 982-0833.

Keystone Korner: Ron Carter's New Double-bass Quartet, through Oct. 12; Eddie Henderson Quintet, Oct. 14-19; 750 Vallejo, 781-0697.

The Scene: Evergreen with Jon Forrest, Oct. 9-12; Frankie Beverly's Raw Soul, Oct. 13-15; Ron Stallings Quintet, Oct. 16-19; 2301 Fillmore, 567-0593.

United State Cafe: Gabriel Gladstar, Oct. 9 and 16; Honey Creek, Oct. 10; Jumpin' Jupiter, Oct. 11; Ladies at Nite, Oct. 13; Life Is Color, Oct. 14; Happy Valley, Oct. 15; Koan, Oct. 17; Palace Monkeys Poets Bands, Oct. 18; 1538 Haight, 865-7557.

EAST BAY

Bishop's: women's night, Oct. 9,

Band; women's night, Oct. 10, with Gwen Avery and Roslyn; US-China People's Friendship program, Oct. 11; community dinner, Oct. 12, 5-7:30 pm, (potluck) with music by Lois Ann, then Sandy Darlington at 9 pm; women's night, Oct. 16, with Moon and Anna Perez; women's night, Oct. 17, with Lois Ann Thomas; Gary Lapow and Dan Goldensohn, Oct. 18; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Bill White and friends, Oct. 9; Gypsy Gyppo String Band, Oct. 10; High Country, Oct. 11; Jane Voss, Valerie Mindel and Linda Keen, Oct. 15; the Celtic Tradition, Oct. 17; Ray Parks, Oct. 18; hoot every Tues.; 1827 San Pablo, Berk., 548-1761.

Longbranch: Yesterday and Today with Neil Schon, Oct. 10-11, with Backroad on Fri. and with Eddie Money on Sat.; 2504 San Pablo, Berk., 848-9696.

Odyssey: Richard Harley Brown, Wed.; David Biasotti, Thurs.; Fresh Goods, Fri.; Ove Ofteness, Sat.; River Road, Sun.; hoot every Mon.-Tues.; 2033 San Pablo, Berk., 841-0922.

Rainbow Sign: blues night, Oct. 10, with Cool Papa; Maya Angelou free workshop and book party, Oct. 11, 12:30-4:30 pm, then in performance at 9 pm; film, Oct. 15, "Last Grave at Dimbaza"; Kenny Burrell Quartet, Oct. 17-18; 2640 Grove/Derby, Berk., 548-6580.

Starry Plough Irish Pub: Sean and Melissa, Oct. 9; Graineog Ceili Band, Oct. 10; Jabo Stokes, Oct. 11; open mike, Oct. 14, call for sign-up; Oakum, Oct. 15; Ways of Meringue, Oct. 19; 3101 Shattuck/Prince, Berk., 848-9560.

NORTH-SOUTH

Groucho's: Baby Pat, Tues.-Sat., 1875 S. Norfolk, San Mateo, 341-2661.

MacArthurs: Sold Out, Oct. 9-11; Brain Damage, Oct. 12 and 19; Romona, Oct. 16-18; 218 Sir Francis Drake, San Anselmo, 453-8600.

Odyssey Room: Rock-it, Tues.-Sat.; Garcia Brothers, Sun.; 799 E. El Camino, Sunnyvale, 245-4448.□

GAY

Metropolitan Community Church pastor John Barbone will be ordained at services, Oct. 12, 1 pm, at the Mission United Presbyterian Church, 23rd St./Capp, SF, 285-0392 for more info.

Extraordinary People part 4, Oct. 10, 6:30 pm, Chet Roaman of City magazine and John Preston of the Advocate join host Roger Austen in a discussion of gay journalism in the Bay Area, on KQED Open Studio, Channel 9, 864-2000.

Alice B. Toklas Memorial Democratic Club, meeting Oct. 14, 7 pm, to discuss ballot propositions, 2191 Market, SF.

Candidates night for mayoral, sheriff and attorney general campaigners, Oct. 15, 7:30 pm, S.I.R. Center, 83 6th St., SF, 781-1570.

Bay Area Gay Liberation meeting, Oct. 16, 7 pm, S.I.R. Center, 83 6th St., SF, 431-1522 for more info.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am-1 pm; 83 6th St./Mission, SF, 781-1570.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Lesbian Rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578.

Lavender U., low cost classes by and for gay men and women, new catalog comes out on Oct. 15. Call 771-1450 for a free copy, or send $2 to Lavender U., 121 Leavenworth, SF 94102 for a year's subscription (six issues).■

'This is a nickel and dime gouge running into the millions that lenders have been getting away with. If you've got enough startch in your collar you can make these bold ripoffs.'

continued from page 13

impound policy. We could find no other big federal S&L in SF that was considering the notion of dropping impounds yet.

Footnote 1: The supervisors unanimously approved a resolution in Sept. 23 urging the state to pass legislation to enable SF to force the banks and S&Ls to turn monthly impounds, once they're paid by borrowers, directly over to the city. The resolution, authored by Sup. Kopp, also asked the city's treasurer to withdraw city funds from those banks which refuse to transfer impound payments to the city. The only problems with this, according to Treasurer Tom Scanlon, is that the state would have to change additional laws to allow him to invest the city's money in non-impounding banks which offer lower interest than institutions such as B of A and Wells Fargo.

Footnote 2: The Guardian encountered a frustrating blanket of secrecy this year when we attempted to compile a detailed list of SF's biggest impounders, as we did in our 1973 study. Today, most banks and S&Ls impound taxes under the shields provided by the town's two biggest title companies: Transamerica Title and Title Insurance & Trust Co. Both act as transfer agents of impound accounts and make the tax payments on behalf of their clients, thus hiding the identity of the banks who actually invest the money. So, the Guardian's research into the tax collector's records of surrogate taxpayers revealed that two-thirds of SF's impounded tax bills are handled by the big title companies. The Bank of America, which impounds its own taxes, was the only institution whose impound figures came close to those of the title companies. The Guardian's Investigative Reporting Project found B of A had impounded more than $1.26 million last year from some 2,000 homeowners, allowing the world's largest bank to get an extra profit of roughly $24,800. The bank's own national figures are a lot more impressive: In 1971, the B of A amassed a total of $86.3 million in prepaid taxes and insurance premiums from 179,500 mortgage holders, according to depositions the bank filed in a pending impound suit filed by Carman.

What homeowners can do to stop this gift to the banks:

1. If you have an 80% loan, you can contact the lender in writing and ask to get out from under the impound and pay taxes and insurance premiums directly. Citizens and many others will do this, but some won't. Send them this article and complain loud and long if they won't let you out.

2. If you have a loan greater than 80%, consider putting up enough money to make it 80% on condition you can stop paying impounds.

3. You should check, if you're a longtime homeowner, to determine whether you've paid enough on principal so you can get out from under the impound. For example, if your original loan was at 10% interest for 30 years, it would come to 80% at the 16th year of that loan.

4. If you get nowhere trying to avoid the impound, demand that you get a fair share of the interest your money earns for the lender. No SF lender we could find gives interest, but it's obviously a painful point for PR-minded lenders. Let us know if you find any who pay interest on impounds.

5. If you're applying for a new loan, don't approve what loan applications euphemistically call a "Tax and Insurance Accumulation Account." State law now forbids the lender to require these impounds if the loan is 80% or less. The lender has no right to turn down your loan application because you don't want your taxes and insurance premiums impounded. Don't be deceived by confusing language in the loan application or by arm-twisting promotional material (see box).

6. If the bank or S&L refuses to pay interest, particularly on FHA and VA loans, demand the lender adopt the policy of the Cal-Vets loan program which credits each monthly impound to the principal, reducing the interest you'll have to pay during the ten months taxes are not collected by the city.

7. Get after our state legislators to enact a law, such as Papan's AB 484, to require interest payments to the borrower or to make the current law retroactive to eliminate impounds on mortgages signed before last January.■

Research assistance by Patti Posner and Mark Weaver.

guardian classified

PERSONALS

Does rehabilitation begin on skid row for young teenagers paroled from state institutions? We don't think so. That's why we're looking for stable, supportive homes. If you think you have something to offer a 16 year-old (whose worst crime may be a runaway) call and let's talk. We don't care about your age, sex or living arrangements — only that you're a concerned human being. And of course, you'll be financially compensated. Arlene Blumberg, California Youth Authority, 587-2271.

Need to interview men on their sexual fantasies for Ph.D. dissertation. Anonymity guaranteed. Criteria: 20-35, white, middle-class & heterosexual. Call Darrell 861-5471 ext. 50, Mon.-Fr., 8 am-6 pm. Leave message.

Attractive couple wish to meet other couples for 4/way open loving relationships. We want caring friendships, not swinging. We like gardening, yoga, children, old movies, and honest communication. Write Add, 152 Washington St., Richmond 94801.

SORCERER'S APPRENTICE
I would like to learn magic of motion pictures from creative filmmaker. Have limited experience, much desire and ability. Mike 548-7919.

Young man, 24, would like to meet older married women. I'm versatile, thoughtful, in no hurry. Answering this ad commits you to nothing! Drop a note to 437½ Hyde St., #745, SF 94109. Curiosity is hard on cats, but it's good for people.

Male swimfreak will swim anywhere, do any stroke with beautiful mermaid. Please enclose photo (swimsuit). Write Flipper, P. O. Box 16083, SF.

Dear Jesse Hall, I really miss you and want to see you. Tried to contact you through home but you know how that is. Please call me at work (824-7660). I still love you. Carma

Mature woman (40-55) needed to spend intimate evenings with professional man, 35. Write Fred Talbot, 437½ Hyde, #632, SF.

Gals—clean-cut, athletic, w/m will satisfy all your sensual fantasies. Sincere, sensitive. Day-Evenings, 451-5462.

Wealthy, attractive divorced woman wants to meet interesting men. Write and tell me about yourself. Also, how to reach you. Laura, Box 12291 San Francisco 94112.

Lovely artistic Lady desires aware female companion (lover?) to share fine theatre, long walks, humor, wine, gentleness and allowing. Box 317, 1600 Woolsey, Berkeley 94703.

CULTURED MAN, 31. Foreign born. Would love to meet attractive woman with means, love. Exchange photos. Matrimony is objective, 1 child, OK. Khalil Gibran, 520 Geary St., #411A, SF, CA 94102.

Single male, 27, seeks tall female 6'1" and up (all races) for dating. Phone Jim Man 11-12 noon, 731-9578 SF.

Would an independent groupie, acquainted with integrity, please suggest ways for ending media vendetta. Please reply Guardian Box 10-1-B, 2700 19th St., SF 94110.

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I, still a good-looking young man, taurus, w/31, into primal feelings, want to meet a woman, to 31, for a warm, caring, feeling, loving relationship. Brian, 1315 Grove, #7. Berkeley. Write. May one of your planets lie in Venus.

Straight and Single w/m, 26, seeks compatible woman to go to the Ballet with. Call 626-7417 between 8 & 10 pm.

Irreverant, optimistic, engaging Jewish man (34) wants to meet a vivacious, svelte, post-therapy, playful Jewish woman with third world experience (post-gay optional). Call Sam, 673-6023.

Gentle man seeks compatible woman companion to 35. Box 2361, Berkeley, 94702.

Sensitive woman desires meeting single, interested, special, attractive women. Box 13069, Station E, Oakland, CA 94661.

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If you are female, intelligent, young, very attractive, sensitive, affectionate, reasonably happy and looking for comfort, travel, dining, music, companionship and all of the good things life offers with mature, wealthy, creative, recent bachelor with similar interests - it would appear we may have found each other if you'll now respond to: Bob, Box 5111, San Francisco, CA 94101.

Sincere professional w/m, 30, blond, good looking, Aries, seeks attractive, intelligent female 18-32 to share good times. Enjoy outdoors, dancing, exploring new areas, quiet evenings, antiques, and restoring a Victorian house. Write Ken (photo helpful). Guardian Box 10-2-A, 2700-19th St., SF 94110.

Friendly, uncomplicated loving available to sexy women. Handsome, experienced, affectionate man, 35. Send photo. Box 1228, El Cerrito, 94530.

Tall, attractive, W/M, 24, tennis, chess, sensual massage; slender girls only, married, OK. Quetzal, 587-4524.

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Writer, tall, traveled, likes morning loving, Thirties tunes, seeks adventurous woman swinger. In the mood? Scorpio, 626-8712.

Intelligent man, 39 (looks 32), attractive, accomplished, sexually free, commune founder, seeks similar women, couples for lasting, non-possessive friendship. Box 1228, El Cerrito, 94530.

Professional man, 38, into theater, hiking, skiing seeks independent, intelligent, sensual, attractive woman with sense of humor with whom to enjoy mutual interests. JH, 2595 Lancaster, #15, Richmond 94806.

Gay Men's Raps, every Friday, 7 pm. First Baptist, (not sponsor) Haste/ Dana, Berkeley. 654-1578/843-2459.

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THE CENTER WITHIN
Low fees available within training program. Director is former training supervisor of established clinic. Sliding scale. 20 Mather Road, San Anselmo. 456-4588.

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.
(415) 548-3543

THE CLEARING
Primal opening and personalized growth experiences to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

Primal-based, supportive feeling Therapy (intensive, individual, groups). Reasonable fees, experienced facilitator. Ruth, 454-6258, 388-0560.

Private, experienced counseling for your personal, occupational or sexual concerns. Reasonable rates. (415) 776-5911.

EMPLOYMENT

Real estate sales. Opportunity for exc. income to licensed motivated individual. Call Paul Langley & Co. for appt. 621-8450.

RN
Intensive Rehab. Hospital. Full time and on call. Days, evenings and nights. Kentfield Hospital, 456-9680.

Needed: part-time worker. Must be willing to work anytime of night or day on short notice. Work involves the placement of advertising signs on taxi cabs & buses. Starting pay $2.75. 863-8619, Doug or Ron.

Couples comfortable with sales. Willing to work for Own Future — Now — with adventurous others. 444-7411, ext. 119.

Agency needs young, attractive girls who want to earn exceptionally high pay. Send photo and phone to Mr. Guertner, 20 Laguna, Tracy, CA. 95376.

Advertising salesperson wanted for cable television show. Generous commissions. Set your own schedule. Phone 229-1875 or 665-5710.

Wood refinisher needed to restore fine redwood panels and molding. 921-2550 (leave message).

Female models for nude magazine photography. Playboy-Penthouse quality. $50/hr. Call 788-1111 for appointment.

Wanted: a woman interested in starting a PreNatal and Home Birth group at the Oakland Feminist Women's Health Center. Full-time paid position. Barbara, (415) 444-7664.

Original/beautiful handmade clothing wanted for new shop in North Oakland. Call 655-7461.

THE SAN FRANCISCO BAY GUARDIAN

MARIN & PENINSULA
EAST BAY - HIGH ENERGY
Persons wanted to get new outlets for the Bay Guardian. Stores carry Guardian on consignment & make money. You sign them up & make money. Car helpful. Call Eric at 824-7660 for interview.

Earn extra $$ or free Guardian subscription for distributing back issues to various neighborhoods in S.F. Call Deborah, 824-7660.

Windowshop for a living. Find new outlets for the Bay Guardian. Salary plus commission. Call Eric at 824-7660 for interview.

WANTED: CLERICAL ASST.
for busy Guardian Subscription Dept. Duties include posting accounts, phones & mailing. Salary is low, pressure is high, but we are nice people. Person we hire must be pleasant & flexible. Ph. 824-7660. Excellent hours; 9:30-4:30 (with some flexibility).

TYPESETTER
IBM Composer or Compugraphic experience. Dependable, fast, accurate. Send resume to: Linda J. Szyniszewski, Bay Guardian, 2700-19th St., SF 94110.

The BAY GUARDIAN often has openings for phone solicitors: part-time, evening hours. If you have a good phone voice and enthusiasm for the Guardian, call Jerry S., Mon.-Thurs., 2-5 pm at 824-7660 for details.

DRIVERS WANTED
The Distribution Dept. of the Bay Guardian needs RELIABLE persons to distribute papers to our retail outlets every Thursday. 4-6 hours of work, fee, car necessary, commercial plates considered a plus. Call Deborah, 824-7660.

ASSISTANT MGR.
If you are looking to commit yourself to a high-pressure job with a Distribution department that is growing rapidly, consider the following job description: Assistant manager to assume all responsibilities of manager when the occasion calls for it, some bookkeeping, supervising of drivers, helping co-ordinate weekly distributions, and contending with the unheralded chaos that a weekly newspaper is subject to. Send all convincing material to: Deborah Klein, Distribution Dept., Bay Guardian, 2700-19th St., SF 94110. NO PHONE CALLS.

Building manager needed for large renovated Guardian building circa 1908. We are looking for someone with maintenance skills as well as a willingness to take on janitorial duties. High energy, organization, and aforementioned qualifications will be considered in a personal interview. NO PHONE CALLS. Present yourself to 2700-19th St., and ask to see Deborah.

Consumer reporter — strong newspaper/magazine consumer investigative writing and editorial experience necessary. Demanding, impossible job. Send resume, samples to: C.R., Bay Guardian, 2700 19th St., SF, CA 94110.

BE A GUARDIAN ANGEL
For each 4 hours you volunteer (eves. preferred), we will rain a Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Jerry, 824-7660, Mon.-Thurs., 4-9 pm.

ADVENTUROUS?
Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up with John at 824-7660.

SOMEONE SPECIAL
CAN YOU QUALIFY?
EXEC. ASS'T P.R.
25-35 young single very attractive common sense "Say it as it is" gal who can travel without hang-ups. Start 850.00 per month; many benefits, offering much more than routine. Mail full resume with pictures to Guardian Box 9-24-A, 2700-19th St., SF 94110.

ACCOUNTANTS - BOOKKEEPERS
Temporary assignments. Apply 681 Market St., Accountants Temporary Staff. Call 495-TEMP.

EMPLOYMENT WANTED

Writers: Writers needed in academic areas, particularly economics and business. Call 586-3900.

For things that need to be done around the house, check the Guardian's "Home Services" directory. Call 824-2506 for more information.

Artist seeks walls to paint. Unique murals for your home. Have slides will show. Please call 654-0751.

Experienced professional librarian seeks pt-time or free-lance work as librarian, researcher, writer, editor. Call 552-3774.

Attractive, educated 45 yr. old woman seeks employment as housekeeper/companion for employed, responsible male. $500/mo. plus room & board. Write S.B., PO Box 9296, Berkeley, CA 94709.

Maybe we can do it. Typing, yoga, editing, dance classes, cooking, music lessons, d.j.'ing, research, housework, babysitting, sewing, gardening, errands, decorating, odd jobs, what have you? Michael, Lili, David. 922-2988.

Analysis has uncovered such things as bi-sexual problems that a very good secretary who is overtly straight is presently coping with. 49, dependable, hard-working, college graduate. Will do secretarial work or just work for non-punisher where analysis and its related problems are not considered strange. Respond #716, 437½ Hyde, SF 94109.

Serious-minded Black man, soon to be released from prison. Interests: politics, history, writing, music. Needs job, housing, new friends. Resume, photo available. Will answer all letters. Walter Randall, PO Box 2000 M-203 Vacaville, CA 95688.

ENTERTAINMENT BILLBOARD

Jane Voss, Linda Keen, and Valerie Mindel - Wednesday, Oct. 15, 9 pm at Freight & Salvage, 1827 San Pablo, Berkeley. An evening of olde time, country, and Irish music. Info: 548-1761.

Aspiring models or performing artists: Quality portfolio or publicity photography decently priced. Marris Fotografix: 673-6023.

Radio Ray the Rockin Disco D.J. for parties, weddings, club dates. Hot Dancin Music, reasonable. 673-6023 or 563-2483.

HARVEST FEST MASQUERADE

Come celebrate the Napa Valley Grape harvest with an evening of craziness, music, magic, dancing, wine and beverages outdoors under the stars. Make a costume! Sat. Oct. 11. Starts at sunset. Tickets $3 up. Rutherford, Ca. in the heart of Napa's wine country. (707) 963-2617.

GARAGE SALE

Mad house sale: going out of reality . . . Cash and Carry . . . Love is refreshments. Oct. 11 & 12. We expect you between 9 am & 6 pm. Corner Army nr. Dolores.

GROUPS

Seth study-personal growth group. Seth tapes available. Experienced therapist, group leader. Carolyn Fine Bradley, LCSW, 444-7411.

Who are you? What do you want? Reality on Sex and Sensuality. 444-7411, ext. 165.

GESTALT
On-going group, Thursday nights; Men's group, Wednesdays; $3.50-$5.00/session. David Mills, Noe Valley, 282-8854.

CARING GROUPS

Enhance intimacy in all relationships. Focus on communicating deeper feelings, awareness, expressiveness, trust. We'll use gestalt, guided fantasy, sharing raps in warm Berkeley environment.
6-WEEK WORKSHOP-$30
Denny Bridgeman, 549-2269

MEDITATION & THE ARTS A GROWTH WORKSHOP

Using centering exercises and guided meditation in conjunction with personal expression through drawings and craft activities. 12 Wednesday evenings, 7:15-10:15 pm, beginning October 29. $10 deposit and interview required. Contact: Martin Fortgang, 387-2696.

FALL WORKSHOP
SELF LOVE

2 hour Wednesday evening sessions with Molly Willett, MA, Humanist Psychologist and author of forthcoming book, LOVE FOR SELF. Guided, small group, work in development of your selfcore based on nourishing the self from within. Experiencing self-trust, self-affirmation, self-forgiveness, self-healing. Work is grounded in quieting and centering practices and positive group support. Men and women. $10 per session. Twin Peaks, SF. Phone 388-3692.

SINGLE AGAIN
Open Singles Group. Wednesday evenings, 7:45. $2. SF Jewish Community Center. 3200 California St. 346-6040. Program director: Barbara Zimmer.

Friday nite groups in Berkeley-Oakland again. Meet new friends in safe encounter. 8 pm, $2. More info: 841-0412, 524-3431.

Group openings–men and women for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

DEMYTHOLOGIZING AT MID-LIFE
Facing the issues of mid-life, aging, sexuality, body image, speaking clearly. Thursday evening series, 7:30 pm. 1776 Union Street, SF. Weekend in the Country, Oct. 17-19 Laney Stephens, 771-7594 Bob Cromey, 567-7766

SEXUAL RE-OWNERSHIP SEMINARS

Weekly small groups for m/w of all sexual orientations who seek greater sexual self-awareness and self-affirmation. Flexible fees. Jack Morin, experienced facilitator and doctoral researcher of sexual growth processes. For information, call 648-2417 (SF)

SF UNITARIAN CENTER'S SINGLES PROGRAM
LIB MEN LIB WOMEN - Meet new people, explore new ideas in small group discussions on topics of interest to single people. Every Monday at 7:30. Donation $2.
DOORS TO AWARENESS - An evening of awareness experiences focusing on relating deeply to others and on developing relationships. Every Friday, 8 pm. $3 donation.
1187 Franklin St.
776-4580

SEX ROLES

A WOMEN'S & MEN'S GROUP

I am forming a group for women and men who want to explore with each other their fears, the myths, misinformation and subleties of sexism that surround the stereotyping of feminine and masculine sex roles. Jean Hayes, M.A., licensed therapist, sliding scale fee. 454-7828. Keep trying.

THE JOY OF SEX
TANTRA EXPERIENCE FOR GAY MEN

Elevating sex to the Divine. A SF two-day workshop of games and exercises to enable Gay men to realize more fulfillment from relationships and sexual union. October 25 & 26. 821-7392. Answering machine, we will return your call or 332-2149. PO Box 792, Sausalito, CA 94965.

ORR SPRINGS RETREAT

An ideal place for therapy groups workshops or just to relax. Come and enjoy hot mineral baths, swimming pool, exquisite food, beautiful seclusion at our retreat - community 3 hours north of the Bay Area. Group rate (10 or more) - $25 per person for a weekend for everything. Write: Orr Springs Assn. Star Rte 1 Box 7, Ukiah, CA 95482 (707) 462-6277. If you're not a "group" come anyway. Rates are slightly higher.

DIVORCE SUPPORT GROUPS

Deal with loneliness, new lifestyle. For information call Sandy McCulloch 526-3322 Weekdays.

Men interested in sharing their experiences in men's consciousness raising group call Willy. 549-0948, Berkeley.

DROP-IN GROUP

for divorced and singles. Gestalt encounter, awareness. Tuesday evevings, 8 pm. $5. Led by Bob Cromey, licensed therapist. Held at 8 Charlton Court, SF. 567-7766.

ASSERTIVE BEHAVIOR WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

T-A GESTALT GROUPS
Let go of old self-destructive ways and redecide how you will live your life. Weekly groups meet for series of 6 sessions, $50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7474.

HOME FURNISHINGS

DISCOUNT WATERBEDS!

All brands and sizes. Factory guaranteed. Manufacturer's friend seeks extra income, you save. Never undersold! Also trade for guitars, refrigerator, congas, piano, whatever. 525-6088.

RUGS, unclaimed, 9 x 12, $9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

BEAUTIFUL FOLDING BEDS

Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.
The Golden Nagas
3103 Geary 752-7693

A foam mattress could save your back - 4" double bed size, only $21.95. BIG 36" x 40" floor pillows, $11.95 if you mention this ad. THE FRIENDLY FOAM SHOPS 1500 Ocean Ave. SF. 584-4150. 122 Tunstead SA 456-9363.

FLEXIBLE LIVING SPACE

Sitting cushions and folding mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Fine quality materials, workmanship. Variety of colors. Free brochure.
ALAYA STITCHERY
Zen Center BG1, 300 Page St., SF, Ca. 94102. (415) 863-1249.

INSTRUCTION

THE LUSTGARTEN TECHNIQUE
BODY CONDITIONING AND DISCO DANCING

Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances 285-1138.

SELF-HYPNOSIS

Take control of your mind & body. Learn Self-Hypnosis. 4 group sessions, $25. Jean Richards Mind Motivation, 626-6649.

LEARN TO JUGGLE!

IT'S FUN IT'S EASY
Low Cost Juggling Balls & Clubs
JUGGLER'S WORKSHOP
334-9313

SPANISH EAT-OUT!

Spanish improvement course in Latin restaurants with Colombian teacher. $22. Julio, 751-4742.

Learn to give and receive sensitive, nurturing massage on a Sausalito houseboat with Japanese hot tubs. Sunday, October 12, 10-8. Call Caryn Simon 652-0906.

Massage Workshop
Learn Nurturing Integrative Massage & Breath relaxation, Saturday, October 25th, $25, Sheila, 655-6538.

STAINED GLASS WORKSHOP

$33 includes materials for leaded window. One day — three students. Ray and Linda Cooke, 626-6465.

AWARENESS THROUGH FELDENKRAIS

Group Lessons. 1797 Union Street, SF. 922-3484/931-0927.

HYPNOSIS - What is it? Who can be hypnotizied? Why be hypnotized? Classes in SELF-HYPNOSIS INSTRUCTION. The Bender Inst. 465-2194.

HATHA/RAJA YOGA CLASSES

Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

Weekly!

Deadline Change

CLASSIFIED ADVERTISING DEADLINES WILL BE EVERY FRIDAY AT 3:30 PM. NO REFUNDS OR CANCELLATIONS MADE AFTER DEADLINE.

BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110

Rates

BUSINESS CLASSIFIEDS: (If you charge money for a service, you're a business.) $4.50 per issue (minimum) for the first 15 words; 25¢ for each additional word.
NON-BUSINESS CLASSIFIEDS: (Personals, share rentals, etc.) $3.25 per issue (minimum) for the 1st 15 words; 20¢ for each additional word. Phone numbers, groups of numbers, "a," "and," and "the" count as one word.

Extra Charges

CENTERING CHARGE: 35¢ per line centered. One line per ad centered free.
GUARDIAN BOXES: $5 each issue box ad runs. Mail forwarded *once* 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.
LOGOS: Your corporate logo, or letterhead, can be included in your classified ad for a $5 insertion fee plus $1.25 per line occupied by the logo. This is in addition to the cost of the ad itself.

6 PT. CAPS ARE 15¢ PER WORD
11 PT. CAPS ARE $1 PER LINE
24 PT. CAPS ARE $2.50 PER LINE

Discounts

Running an ad in two consecutive issues allow 5% discount. Four consectuive issues allow 10% discount. Six consecutive issues allow 15% discount. All consecutive issue discounts must be paid in advance.
Call 824-2506 for further information, or assistance.

Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

NAME _____ Number issues to run _____
ADDRESS _____ If late, publish following issue? yes? no?
Amount enclosed

CIRCLE CATEGORY:

Personals
Business Personals
Antiques
Arts & Crafts
Automotive
Boats & Sailing
Books & Publications
Childcare
Computer Dating
Counseling
Employment
Employment Wanted
Entertainment/Billboard
Garage Sale
Groups
Home Furnishings
Instruction
Instruction - Dance
Instruction - Music
Lifestyles
Lost & Found
Metaphysical
Miscellaneous for Sale
Miscellaneous Wanted
Music
Outdoors
Performing Arts
Pets
Photography
Professional Services
Records & Tapes
Real Estate
Rentals
Rentals - Wanted
Rentals - Shares
Rentals - Shares Wanted
Rentals - Sublets
Rentals - Sublets Wanted
Rides
Schools
Special Notices
Travel
TV & Stereo
Vacation / Retreats
Women

HOME SERVICES SECTION:

Carpentry
Carpets / Floors
Design & Renovation
Electrician
Gardening
Household Repair
Locksmith
Misc. Home Services
Moving / Hauling
Painting
Plumbing
Roofing
Tile Setting
Window / Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

The joy of Chinese cooking. 5 classes for $30. Classes are evenings once a week. Call 584-4955 for information.

GRANT PROPOSAL WRITING
Six week course, $30. Instructor has raised over $700,000 in the last 5 yrs. Michael Fuss, 655-7291.

Holography classes in 3-D photography. Holograms for sale. Holografix—658-3200. Messages, 841-6200.

MIME & PANTOMIME
WORKSHOP
Three 8-week, daily & evening courses by Pancho Poormand, professional Mime performer. Two years as instructor at U.C. Berkeley. Improvisation, Mime Techniques, French Method. Also children's classes. Start Mon., Oct. 13, 1975. Students will perform in Poormand Mime Theater. 1111 Geary (Van Ness), SF. 771-7279.

Aikido for women. Centering/Energy Awareness/Non-violent Self-defense. Wednesdays 7 pm. 1606 Bonita, Berkeley. 527-2907.

Modern Language Workshops:
FRENCH * GERMAN * SPANISH
(Also English for foreigners)
Experienced Teachers/Private Lessons
(415) 989-4110

LEARN SPANISH
Enjoyable, Efficiently. Native Speaker, M.A. Steve 548-9223.

T'ai Chi Ch'uan, Wu style: Privately, all levels. I teach the positions, in sequence and in flow with care. Push hand exercises also. Peter, 824-7882.

THE GYMNASTICS STUDIO
Beginner classes for girls and women. Call for brochure. 386-8441.

INSTRUCTION DANCE

CLASSICAL BELLY DANCE
Continuous classes for beginners. Authentic, graceful, joyouse—for all ages. Trained, professional dancer. Excellent instruction. Kūcūk (Koochook) 626-1556.

MIDDLE EASTERN
ORIENTAL DANCING
Unique combination of classical styling & individual expression. Ongoing classes. Beginning class forming in October. Semra 626-8687.

INSTRUCTION MUSIC

JAZZ-CLASSICAL FLUTE
Experienced, professional teacher accepting students. (beginners-advanced). Studied with Pappousakis. Five years teaching experience. Erik - 864-4168.

Piano and composition. Serious, creative lessons. Barry Taxman, 2334 Cedar, Berkeley. 841-1911. $50/month.

Percussion lessons, drums, vibes, and marimba. All ages, beginners to advanced students. Doug Johnson 752-0666.

Pick up a snappy guitar in the Guardian Classifieds. Or get your piano tuned. Or find a craftsman to repair that ukelele. Guardian Classifieds strike the right note. 824-2506 for more info.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles . . . Beginning thru advanced. Richard 285-5251, 282-6548.

FUNK U.
Tired of rolling? Then try rocking at the College of rock 'n' roll. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music. 2403 Ocean Ave., S.F.



MANDOLIN LESSONS
Old time American, French Canadian Irish tunes & technique, song backup. $5 per lesson. Valerie 282-2173, 824-7660.

SING!
folksongs, show tunes, art songs.
Ruth Unger 626-9122

VOICE
STRENGTHEN HEAD AND CHEST REGISTERS, PURIFY VOWELS. RAPID PROGRESS
FRANK 752-2494

PIANO INSTRUCTION
Concert pianist, graduate Santa Cecilia Academy in Rome, now accepting students - Beginners through advanced - private or class. Call 391-3569.

Piano Instruction (SF-East Bay) Totally integrated approach. Experienced teacher, performer. B. Mus., Indiana University. Mark Beckham, 841-4400, 654-0932.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/552-2944.

LIFESTYLES

Wanted: Males & females 30-45 to pursue gastronomical delights—monthly. Call Lois Anderson, 383-4949.

PHONEFUN
All interests. 956-4422

Who are you? What do you want? Reality on sensuality. 444-7411, ext. 165.

GESTALT IS
DEMONSTRATIONS/WORKSHOPS
SATURDAY, OCTOBER 25 9-6
at Unitarian Church
Franklin at Geary, San Francisco
$10 pre-registration/$12.50 at door
For further information please contact:
GESTALT INSTITUTE OF SF
1719 Union Street, SF 94123
415/776-4500

NEW DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

SINGLES!
Now meet someone really exciting & perhaps even date next week!! Phone 421-3322 anytime or write: Datique, 321 Franklin, SF 94102.

OPEN CIRCLES
encounter/discussion/activities. Group for two or more people involved in open relationships. Encounter Group every Thursday, 7:30-10:30. $3/interrelating unit. 626 Colby, San Francisco.
CALL FOR INFORMATION ON TACTILE DOME TRIP/POT LUCK DINNER OCT. 11. 239-7095/824-4662.

SWINGERS PARTY
Our intention is to create a sensual unpressured space for people to meet and relate to one another. Beginning and experienced couples welcome. Party every Saturday in a comfortable San Francisco home. Call Cheryl any evening 7:30 to 10 for information or reservations 752-0910.

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for $3 offering. Mother Earth Church, Dept. BG 12, 469 Pacific Monterey, CA 93940.

WEEKEND: ORR HOT SPRINGS
Community $12 and up. Options: sculpture, art-therapy, hypno-awareness, $15 each section. Art Hauser MFA sculpture. Phone Berkeley 843-7172 M, Tu 5-10 pm.

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

METAPHYSICAL

ONE FREE QUESTION OVER PHONE!
PAST, PRESENT & FUTURE. TAROT CARDS, SPIRITUAL & PALM READINGS.
574-1401 SUN. 569-0954

Astrology-Birth charts erected, with brief interpretation. Only $5. Call Michael 567-8849.

NONSEXIST ASTROLOGY
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.) In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

Your life is in your hands. Look into it! HAND ANALYSIS Call 465-2194.

Tarot card readings. Pay for Tarot and get a psychic, or Palm reading free! 922-4414.

MATCH-UP
Partnership compatibility analyzed. Body, mind, spirit. $10 Guaranteed. Michael Jordan, certified astrologer. 861-5471, ext. 41.

PALM READING
Emotional, practical and spiritual consultation - no shuck. People's prices - psychic housecleaning. Rebecca, 282-7039.

MISCELLANEOUS FOR SALE

Surplus laboratory chemicals, huge stock. Clear mylar plastic. Blank printed circuit boards. Cheapest in Bay Area. 893-8257.

FOOD CRISIS? NO LIDS?
Save money, time, space, nutrition, and your garden. Dry it in a Kountry Kitchen Home Dehydrator. Call 924-8950 evenings or leave number.

Juicers All New Used Rentals Trades Dehydrators (Headstands) Porta Yoga Hal Stewart 835-4279 eve.

MISCELLANEOUS WANTED

Antiques, 40's clothing, furs, for consignment. Noe Nostalgia, 1414 Castro. 648-0311 days, 282-5654 nites.

Pinball Machines Wanted! We want your old flipper games, in any condition. Bill, 221-8825 anytime.

MUSIC

Selling a new, tuned, walnut wood Wurlitzer Upright in excellent condition. $950. Call Judi, 861-2891 after 6 pm.

Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

NEED A GIG?
Or looking to put one together . . . Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

PIANO TUNING AND REPAIR
652-6789

PERFORMING ARTS

Want to work in broadcasting? Radio-Television career consulting. For appointment, call 863-1944. Fee.

ORIGINS:
PERFORMING IMPULSES
workshop for actors, writers, directors, dancers; with John Parkenson, director and Nancy Walter, playwright. 8 wks., begins 10/6/75, 7:30 pm, 1350 Waller. Info. 433-4130 or 626-6558.

WANT TO BE A
COMEDY WRITER?
LEARN TO WRITE AND SELL!
Exciting 8-week Eve. Course
CALL FOR BROCHURE
COMEDY UNLIMITED 333-3337

SINGING feels GOOD!
UC Choral Performing Ensembles accepting auditions now. Call 642-3880.

Gymnastics - dance - music partner, female, sought by male, 21. Serious. 548-7535, ask for Fred.

PHOTOGRAPHY

Basic Photo classes. Tools, techniques, practice and theory. Individual learning. Lunch included. Enjoyable experience. 849-1000.

CAMERA REPAIR
Fast, Guaranteed Service. Free Estimate. Call 525-4204, East Bay.

Creative photographer. Portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill 655-9101.

PROFESSIONAL SERVICES

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 488-4166 anytime.

ILLUSTRATION
LAYOUT & DESIGN
Guardian Staff Artist. Reasonable.
Call Steve 668-2148 eves.

TYPESETTING: quality compugraphic copy for books, brochures, etc. at really low rates. Also design, layout and printing. Call Kim or Jay at Publications Unlimited, 332-9100. Free estimates? Of course!

GRAPHIC ARTS SERVICES
Typesetting, Design, Layout, Illustration, Silkscreen, Photography, Research, Proposals, Budgets, Resumes, Forms designed.
MEDIA MATRIX 653-6728

Referral source for fine and performing artists. Also, placement services. Marin 453-5533 Weekdays.

MOBILE SECRETARY
Temporary service, reasonable rates. Call Trish 626-9711.

SUPERGRAPHICS
Artists will design & paint original murals in your home or office. For estimates. 771-0293.

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

TYPESETTING
Compugraphic. CHEAP especially to movement/community groups. Books, pamphlets, brochures, newspapers, leaflets. What's Your Line Graphics, 968 Valencia St., SF 647-8053.

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Large enclosed yard seeking dog lover. One b/r clean, private. $165 unfurnished. Richmond. 863-4929.

STUDIO
800 sq. ft., 25 ft. ceiling. North skylight, secure modern building. Telegraph Hill. Not live in. $115. Eves. 928-1681.

$200. Near Buena Vista Park. Very spacious and sunny, 1 bedroom. Great view. Beautiful, elevator building. $145 large studio. 863-8908.

Live, learn and grow on a 200 acre farm, one hour from SF. Park, woods, picnic grounds, shops, land for gardening and animals. Houses, trailer hookups, and campsites available. Calm surroundings. Need mellow people who want to learn self-sufficiency. 634-1223.

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Marin County Shares and Rentals
call 332-1583, seven days
Call-in Service; Fully Computerized

RENTALS WANTED

Summer '76 May-Sept. Prefer Sausalito area. Apt. or cottage for couple. Have good references. Guardian Box 10-1-A, 2700 19th St., San Francisco, CA 94110.

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Home in Bay Area for Chalet in Chamonix, France. July 1976-77. (415) 525-2948.

Artist needs studio space near U.C. Hospital. Mike 665-6578.

Group of 5 adults looking for ultimate house. Pref. 5 bedrms + space in sunny, sane neighborhood. Responsible landlord. 626-5064.

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1 male, gay — share house in Bernal Heights. Employed. Call Vince, 282-1505 after 7 pm.

Community forming desiring spiritual, artistic people. Mature, aware adults only; to share large north Berkeley home. Janet or Louise, 525-8886.

Straight, responsible m/f, 24-34 to share 5 rm., sunny, un-furn., Vict. flat w/smoker. Garden, wash/dry, no pets. San Jose/24th. $137.50 + ½ util. Call Mary. Day, 982-8585, eve. 824-1274.

Gay man or woman share Oakmore-Diamond home, library, music and life with quiet mature gay. Call Jay 464-0316 days, 531-5706 evenings.

Two men, one woman seek lady to share house w/view. Berkeley Hills. Own room. $115/mo. 843-9701.

Large, quiet, clean, Sunset Heights, Spanish house for a low pressure open-minded M/F with 3 others. Avail. 1 Nov. $95+. 566-6017.

Woman wanted to share small Bernal Heights flat. Pets ok. Yard, great view. $112.50. Barbara, 587-9746.

Straight woman, 25ish, non-smoker to share house with same. $92.50/mo. plus utilities. Nancy, 824-3353.

Buena Vista Park
2 men, mid-20's, straight; seek roommate m/f. Own room, attractive flat. $133/mo. 626-1835.

Wanted: Straight lady to share sunny Vic. flat. 2 bdrms., access to garden, bathroom, living rm., sauna tub. Nr. Pub. Trans. Small rm. off kitchen can be used as darkroom. 981-2670, 9-5, 626-9321 after 6 and wknds. Ask for Blackstone.

RENTALS SHARES WANTED

Employed woman artist looking for large sunny space in mixed household. Up to $150/mo. Carol, 626-1619 (days).

W/m, 25-35, wanted to seek & share Berkeley or SF apt. w/female. No pot or drugs. Reply to: #740, 437½ Hyde St., SF.

Busy, neat, responsible man, 33, straight. Seek S.F. share to $145. Kids okay. Eric 558-5342 (say "personal") or 548-6131.

DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

Professional man, 30, wants to share quiet house with other professional or working people in Berkeley Hills or Mill Valley. Dr. John Trefil, 665-4084.

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Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

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workshops
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Vision Training, Bates Method. Anna Kaye, Nov. 9.
Biofeedback/Relaxation Technique. Jimmy Scott, Ph.D., Oct. 18.
Palmistry. Gentle Brothers & Sisters. October 25.
classes
Nutrition-Food Preparation with Anne Cohen R.N., Oct. 16.
Astrology for Beginners. Stuart Walker. Oct. 13.
Spiritual Healing. Richard Robbins. Nov. 6.
Also Lectures, Special Events and Films. Call or write for registration and full calendar of events.

SPECIAL NOTICES

GAY COUPLES who would be interested in being interviewed and photographed for a Bay Guardian article please contact Katy Butler, 824-0887. Interested in women and men, monogamous, and non-monogamous. All ages and races. Also bisexuals.

JACKIE, San Francisco's foster-home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

Host a student from Japan for 2, 3, 4 or 8 weeks through Berkeley Institute. Call 848-1322, M-F, 9-6. We help with expenses.

STOP LOATHE, DETEST, DESPISE POLITICIANS?
An organization to STamp Out Politicians is being formed. For information send your name and address to Sam Bass, Guardian Box 10-1-C, 2700 19th St., 94110.

REGISTRAR OF VOTERS (SF) needs people to work Nov. 4, 1975, $29-$37. Must be a registered voter of SF. Apply rm. 155, City Hall.

Establishing a periodical? Announce its publication in the Guardian classifieds. The people who read us will want to read you.

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CHARTER FLIGHTS
Christmas flights to New York from $199, Chicago $159, London $389 roundtrip. Many other destinations throughout year. For lowest available airfares contact Studytrek International, 2125 Union St., SF (415) 922-8940.

Looking for a long lost friend? Looking for a brand new one? Or just looking for someplace to slip in an intimate message? From one to another, the Guardian personals cost only $3.25 for 15 words. Call 824-2506 for info.

Charter flights - Ship - Rail - Bus. Worldwide - Lowcost. Winship Travel, 988 Corbett, SF, 94131, 826-0072, 826-4217.

LOW COST TRAVEL
Flights to Europe - The Orient - South America - Israel, international student ID's, Eurail passes.
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We service all makes, B/W or color.
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1776 University Avenue. A two-man shop specializing in carry-ins. We'll repair all makes, color, solid-state, etc., at very reasonable rates. Free estimates gladly given. Now doing auto-radio repairs and home service calls for all TVs (Berkeley only). 10:30 - 6:00 except Sunday.

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WOMEN HELPING WOMEN
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Moving and hauling at real people's prices. 285-9846.

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MOVING/HAULING. Fast-fair-friendly. We rush in where others fear to tread. Rush Brothers, 285-5463.

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Fee or Salvage in large, clean, enclosed 1½-ton van. Low rates. Pads & dollies. Free estimate. 665-9380, PETER.

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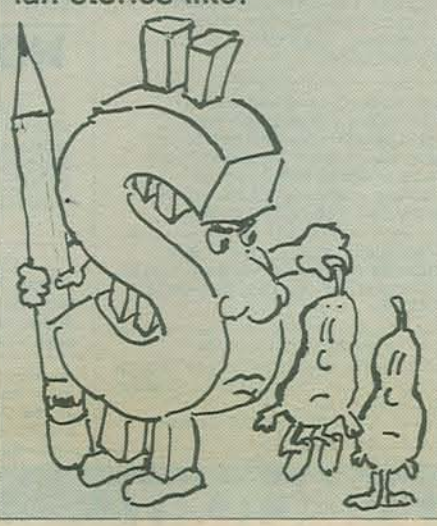
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1. SAVE MONEY!

Everyone needs to comparison shop in these hard times. But how many have the time for it?

Every week, the Guardian's consumer reporters shop for you, revealing the best bargains and the worst burns.

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SALES AND BARGAINS:
- Best Urban Produce Markets — 9/27/75
- Day-Old Bread Outlets — 7/26/75
- Food Stamps, Medi-Cal and Unemployment — 4/5/75
- Save 50% on Charter Flights — 5/3/75

BURNS:
- Macy's Warehouse Sale Hustle — 1/11/75
- The Computer Checkstand Ripoff — 2/8/75
- How 50 SF Groceries Shortweight Meat — 7/26/75
- How to Read Your PG&E Bill — 3/8/75
- Plus investigations of liquor pricing, vocational schools, rest homes and more.

CONSUMER ACTION:
- How to Appeal Tax Assessments — 8/9/75
- Tenants' Rights — 9/13/75
- How to Fight PG&E Rate Increases — 3/22/75
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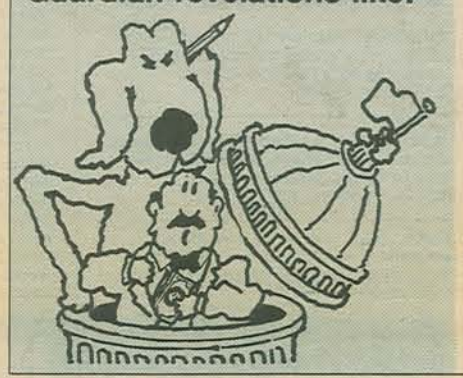
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2. LOWER TAXES!

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DOWNTOWN DEVELOPMENT—You pay the bill. — 9/27/71, updated regularly

PG&E—The Company You Love to Hate. How PG&E grabs the city's public power, costing us at least $21 million a year. — 3/27/69, updated regularly

CITY INVESTMENTS: SF earns an additional $1 million a year from its investment portfolio, after a Guardian investigation. — 6/7/71

THE TAX IMPOUND HUSTLE: How banks and Savings & Loans grab $40 million each year by impounding your property taxes. — 10/10/75

THE SCAVENGERS— Still Cleaning Up At City Hall. Why the city's most favored monopoly should pay a $500,000 annual franchise fee, and why their latest rate increase should be denied. — 9/13/75

PLUS—Tax Ripoffs by:
- Candlestick Park — 5/14/68
- Yerba Buena Center — 4/19/75
- BART — 6/18/68, updated regularly
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PLUS—Investigations of: Public Utilities Commission, Chamber of Commerce, Pacific Telephone, Southern Pacific, the Board of Supervisors, the Mayor and much, much more.

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3. Have Fun!

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GUIDES TO:
- Bread and Cheese — 7/26/75
- After Midnight — 8/9/75
- Urban Gardens — 5/17/75
- Nearby Vacations — 6/21/73
- The Ski Country — every Autumn
- Summer Fun for Kids — 6/14/75

GUARDIAN GUIDEMAPS TO:
- Where Wild Things Live — 4/19/75
- The Wine Country — every Autumn
- Inside Chinatown — 2/22/75
- Bay Area Parks — 8/10/73
- The Waterfront — 8/23/73

SUPERLISTS OF:
- Bargain Matinees — 6/26/75
- Gourmet Truck Stops — 3/8/75
- Best Classes — every Autumn
- Best Gift Shops — every Christmas
- Homemade Ice Cream — 5/24/73
- Free Hors d'Oeuvres — 4/27/73

PLUS the Guardian Calendar, a regular listing of every imaginable kind of event, day by day, plus the best weekend events, plus the best of the weekly freebies.

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